

Gal & Co

THE
ARTIST'S REPOSITORY
AND
Drawing Magazine,
exhibiting the
PRINCIPLES of the POLITE ARTS
in their various Branches.
VOL.V.



London, Printed for C. Taylor N^o 10 near Castle Street, Holborn.

MDCCXCIV.

P R E F A C E.

AFTER a standing of more than ten years, and the sale of five editions of a work, its Author may be pardoned if its importance appear to him deserving of further attention: moreover, as in the course of so many years its utility becomes more apparent, so may some of its deficiencies, which experience alone could determine. The first appearance of a work is necessarily imperfect; and many causes combine to augment this imperfection in periodical works. It was impossible that the Author of this work should be able, previously, to ascertain the wants of some to whom it was addressed, who were totally without personal instructors. Actuated by these reasons, and by a desire to render his work completer than before, and partly in compliance with a hint given in the first LECTURE, (of Vol. I.) the Author has composed such a HISTORY OF THE ARTS as he hopes will be sufficient for general information. It is true, that the importance of an art is not augmented by the knowledge of its history, but the pleasure attending the study of it is greatly augmented thereby, and no gentleman or lady should be without, at least, so much knowledge as is offered in the present pages:

P R E F A C E.

It has been endeavoured to render this history at once general and concise: to furnish the memory with what it may easily retain, without being overburthened; thereby avoiding the proverb which says "a great book is a great evil."

The first part is a HISTORY OF ART from its earliest stages: with its general CHARACTER, in most parts of the world: Accompanied by a CHRONOLOGY, which combines the most essential parts of the whole; and succeeded by the history of the most eminent ARTISTS of antiquity, in ALPHABETICAL order.

Whoever is acquainted with the subject will readily perceive that this part has employed great labor and attention: it would appear vain-glorious to mention the numerous sources applied to for information: and the difficulty which embarrasses a choice of materials, where a succinct and compact relation is intended, is scarce credible by those who have never experienced it. To have prolonged this part to a quarto volume; would have been less trouble than to compress it as now offered.

The Second Part contains a history of the REVIVAL of ART: and is succeeded by the lives of the principal Artists, CHRONOLOGICALLY arranged; whereby the necessity of a distinct chronology, (as in the former part) is superceded, especially, as the courses of the arts in various places, are in a great degree indicated by the residences and works of the artists, and the patronage of Princes, &c. their employers. Nevertheless, as some new things occurred, and the revival of some old things can be determined to a certain time, a short attempt to fix those periods in the memory will not be regarded as useless.—It is added after this preface.

The

P R E F A C E.

The lives of the artists, as introduced into this work, acquire additional propriety, from the consideration that they have usually been added to the editions of "FRESNOY'S Art of Painting;" but were omitted by Mr. MASON in his metrical version (the last that was published) and are not likely to be reprinted in any concise or convenient form. As to the matters contained in the APPENDIX, their curiosity must apologize for their introduction.

It will not be thought presuming in the author, if he wishes to draw the attention, of his younger readers especially, to these histories of professors. As this volume is likely to fall into the hands of many persons in younger life, it is probable that the example of others may awaken the desires of some who have a disposition for art, may excite their wishes, and encourage their emulation: this, I know, is natural: but to such, my advice is, BE CAUTIOUS. No real genius will be daunted by what I say; but let youth reflect that there are many things to be considered in the choice of a profession: inclination is not always genius; youth should choose that way of life which has the fairest prospect of future happiness; and this depends on numerous combinations of circumstances. Take example no less by the accomplishments, the riches, and the honors, of RAPHAEL, and of TITIAN, than by the caprice, the disgusting manners, the poverty, of many, too many, of their disciples.

What is life without VIRTUE? therefore be aware, also, of the peculiar trials as well of virtue, as of fortitude, to which the arts expose their professors. The genius of RAPHAEL was no security against a premature death, under the most lamentable circumstances: his admirer, if not his equal, ANNIBALE CARACCI, also, died infamously, and a similar fate has attended many others. So far as my own ob-

PREFACE.

servation has extended, the arts have suffered no less severely by the immorality of their professors, than the professors themselves:—how often have I lamented opening Genius—on Genius just ripening—prematurely blasted.—“A canker worm in the bud!”

I will not therefore decline to insist in most positive terms, on that regularity of mind and of manners which connects the gentleman with the artist. I shall esteem myself far happier if this my advice be adopted by my youthful readers, and if their genius be conducted by virtue, than by contributing to the most vivid sparklings of talents merely, to those flashes which at once dazzle and pain the beholder: though it be well known that genius, sprightly, and even blazing, possesses no small power over my opinion, and my applause.

As to the plates, those accompanying the history will I hope be acceptable, as at once curious and useful: those ADDITIONAL PLATES which form so considerable a part of this volume, are given, in consequence of requests which have reached me (through the publisher) at various times. Some persons have desired principles yet earlier in the course of study, than those of the head: these I have chosen to give, by a selection of flowers, at once graceful in their forms, neat in their handling, amusing, familiar, and improving.

I have paid attention also to other requests, by giving a number of connected PARTS of the FACE, and of the FIGURE, of a larger size than heretofore: these will be found extensively useful; and the addition of the principles of national countenances from Professor CAMPER, appeared to me too important to be omitted. The plates of ARCHITECTURE, PERSPECTIVE, &c. are all calculated to render the progress of study more easy, or its principles, and the daily use of them,

P R E F A C E.

them, more permanent. It may be thought, that the article LANDSCAPE being originally too limited in the number of plates, should have been augmented here: but this augmentation has already been made, under the title of the "LANDSCAPE MAGAZINE," wherein I have endeavoured to present more at large, those principles whose illustration was formerly, inadvertently, too confined.

Perhaps it is hardly necessary to apologize to the former purchasers of the ARTIST'S REPOSITORY who may find some few things repeated here: as it will occur to all, that this volume may be read by many who are not possessed of the former: on the same principle, reprinting a plate or two, will be excused, especially, after a hint, that the expence of engraving, &c. has been so heavy that the price of this volume will little more than half pay its expences.

Being already under many obligations to the public for its favorable reception of my works, I cheerfully commit this volume to the same indulgence as I have hitherto experienced.

F. F.

January 1, 1795.

CRONOLOGICAL PERIODS,

OF SOME OF

THE MOST REMARKABLE INCIDENTS

IN THE

HISTORY OF MODERN ART.

A. D.

JUSTINIAN , in the East, collects the Roman laws; rebuilds <i>Sancta Sophia</i> , at Constantinople: favors art; but art had lost its former taste and principles. Died	566
Pope VITALIANUS introduced the first organ into divine service at Rome. Died	669
CHARLEMAGNE crowned by the Pope at Rome	800
Emperor in the West, builds innumerable churches, and endeavours to restore learning, &c. but in vain, the times being wholly military. Died	814
ALFRED , the Great, in England, restores learning; builds churches, &c. &c. founds the university of Oxford	896
CONSTANTINE VI. Emperor in the East, was so miserably depressed by <i>Romanus Lacopenus</i> , that he was obliged to earn a living by following the profession of painting—to was afterwards exalted; and encouraged learning, &c.	912 959
Paper made of cotton in use	1000
Paper made of linen	1170
The old churches are about this rebuilt in a new manner of architecture (<i>i. e.</i> the Gothic).	
CIMABUE revives painting A. D.	1240
MARGARITONE invents a kind of gilding	1250
Oil painting supposed to be practised	1340
Windfor castle built	1356
Constantinople taken by the Turks	1453
JOHN AD. EYK invents, or improves oil painting	1410
Printing invented	1430
Cosmo de Medicis at Florence	1433
BRUNELLESCHI first distinguishes the orders	1377

ALBERTI

CHRONOLOGICAL PERIODS.

ALBERTI restores the principles of ancient architecture	1398
MASACCIO, father of the second age of modern painting	1417
MASO FINICUERA discovers Engraving	1460
BRAMANTE begins <i>St. Peter's</i> at Rome	1510
LEONARDO DA VINCI, father of the third age of modern painting	1445
SEBASTIAN DEL PIOMBO invents the preparation of plaster walls for oil painting	1485
Maps and charts in use, brought to England by Barth. Columbus.	1489
GIOVANNI d'UDINE revives stucco work	1494
UGO DA CARPI discovers printing in chiaro oscuro	1500
PARMEGIANO practises Etching	1504
Academy of Design instituted at Bologna by the Carracci	1600
PETITOT improves enamel	1607
Rolling-press invented, brought to England by JOHN SPEED	1610
Metzotinto discovered by Prince RUPERT about	1645
French academy instituted	1648
Aqua tinta invented by M. LE PRINCE of Paris, about	1764
Painting in encaustic attempted by several artists	1750
Royal Society of artists incorporated	1762
Royal academy founded	1769

N. B. The Dates here given to Artists, refer chiefly to the time of their births; under which date they may be found in the Chronological Series.

CONTENTS.

C O N T E N T S.

P A R T I.

	page		part
History of Art	— 1	Progress of sculpture	53
Architecture	— 4	Symbols	57
Babel	— 9	Art in Persia	64
Huts	— 17	— in Phenicia	65
Sculpture	— 19	— in Judea	66
Mosaic History	— 23	— in Arabia	67
Painting	— 27	— in Europe	68
Primitive art	— 31	— in Greece	76
Art in India	— 36	— in Rome	81
— in Babylon	— 41	Chronology of ancient art	83
— in Egypt	— 45	List of Ancient artists	101
Pyramids	— 47	List of plates belonging to	
Progress of temples	— 49	the history	123

P A R T II.

History of art	— 1	Arts in England	— 31
Churches	— 6	Lives of the principal artists	33
Gothic architecture	— 11	Alphabetical list of artists,	
Arts in Florence	— 19	whose lives are given	
— in Venice	— 21	in this work	147
— in Rome	— 23	Appendix	149
— in Bologna	— 24	Additional plates, connect-	
— in Germany	— 26	ed with subjects treat-	
— in Spain	— 27	ed in the former vo-	
— in France	— 28	lumes of this work.	
— in the Low Countries	— 30		

E R R A T A.

PART I. P. 19. last line, for Cainan, read Canaan or Chnaan.

PART II. P. 8. line 3, for Thralles read Tralles.

— P. 15. line 23, for Sciences read Science.

CONCISE HISTORY

OF

THE ARTS OF DESIGN.

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THE origin of most arts, and perhaps of most professions, is attended with so much uncertainty and indecision, with so much obscurity and silence, that correct information on the subject of any particular art is at this time hardly to be expected. When the happy idea first occurred, when the happy effect was first produced, were circumstances favourable to the discovery? Was its worth acknowledged, and felt? Did the person who actually conceived it, conceive also its future progress and importance? Did those who might observe it impart their observations, and were such observations accurate and liberal, or false and invidious? Were they treasured up among facts, transmitted to inform posterity, or scattered amid the floating rumours of the current moment? Such are the questions of inquisitive minds: questions easily asked but not easily answered.

There is reason to conceive the elegant arts have experienced various fates: proportionate to the urgency of present necessity was the importance of that invention which supplied its demands. The most dextrous contrivance of a wattled structure, the most ingenious

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mode

mode of strongly fencing the opening of a cave, or of bending the stubborn branches into a circumference connected with the earth, were talents of such value among nations who thus constructed their dwellings that doubtless, their possessors were celebrated, admired, and imitated. The perpetual recurrence of these wants made every improvement of consequence; and till the mode of construction had become equal to the desired degree of convenience, every improvement was likely to be popular. Necessity, then, was the parent of exertion: of exertion of body—as labour and skill were requisite to accomplish the incumbent task with solidity and dispatch: exertion of mind—as without contrivance, plan, and adaptation, labour would never render the intended residence convenient and habitable.

These hints imply, that the arts now esteemed elegant, were not suggested by the prospect of attaining some future good, but were exercised by the desire of obviating some present evil; they were not at first directed to the acquisition of pleasure, but to the remedying of pain; they were not excited by expected enjoyment, but were impelled by actual uneasiness. Fear, not hope, dread, not delight, first roused the human mind to what eventually has afforded enjoyment and satisfaction, splendour and magnificence; to what has augmented the talents of that mind, extended its conceptions, and ennobled its powers.

In vain, therefore, is research after the origin of art: it is contemporary to the wants of life; previous to those wants art was not; with their commencement it commenced; whatever were the first necessities of mankind, they directed the first application of art: but as art arises from mental powers, its application did not cease with the provision it afforded against those objects; a principle was called into action which was not

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to be satisfied with merely equipoising convenience and inconvenience, but which studied further improvement, sought novelty and variety, indulged fancy and whim; and which, after a while, prided itself in discrimination and choice, in judgment and taste, in propriety and elegance.

Nevertheless, though we cannot now relate the absolute origin of art, observation may sufficiently supply the vacancy, and trace its probable course. For, being similar in principle, why not also similar in progress, to what passes under our inspection? Being adapted to certain states of life, why not also correspondent to what among mankind in such states it appears at this time? The rude efforts of the untaught mind may, I think, indicate what might be the first essays of primitive genius. The feeble conceptions of childhood when it compounds water and clay, and mingles the moistened earth into a wall, is the first dawn of Architecture; the fancy that sees figures in the fire, or the likeness of some acquaintance in the accidental form of a hooked stick, is the nidus of Sculpture; and Sculpture it becomes, if the knife be employed to pare into more exact likeness the projection that represents the nose, or to liberate the appended chin from some supposed deformity, or uncouth mis-resemblance. When a boy chalks on a wall the figure of a beast, or a bird, or (if his turn be historic) the figure of his companion in some noticeable attitude, or event, is not this the origin of Design? nay, of Composition, and of Caricatura?—though the lines be disproportionate, though a great round crowded by two immense eyes, which squeeze the nose and mouth to the very bottom of the circle, surrounded by half a dozen strait strokes on each side to represent hair, while the body is denoted by double lines, and the arms and legs by single lines—though such be the whole form—

yet here is the origin of Picture; here is a mental exertion which, properly directed, shall flourish into art. This is an imitation by memory; but bring into view the object represented, let the eye see at one glance the original and the copy, then the likeness increases, a portion of incorrectness is dismissed, what was too long is shortened, or what was too short is lengthened; this is study; and study continued is the parent of excellence.

Moreover, various parts of the world, even in the present day, furnish various states of life: hordes of men in all imaginable degrees of distance from what was their first situation and manners; whether we suppose civilized life to have been that first situation, and themselves to have declined from it, down to almost brutality; or whether we conclude the rude attachment of savage society to have been that first situation, and civilized life to have arisen after numberless improvements, and progressive cultivation.

The more liberal Nature has been to man the less active is his disposition; the more she has done for him the less he will do for himself; content is sloth, activity is the effect of stimulus: when a cave affords a dwelling, what need of an arched roof? when a few stakes become an habitation, wherefore a colonade? But in a level country, which is destitute of caves, the dwelling must be an erection; in a rigorous climate, the habitation must be substantial: where ferocious animals are unknown, to surround the inclosure by a hedge of thorns may be superfluous; but where they abound, every defence is indispensable.

Let us endeavour then to trace the progress of Architecture, (the first of the arts) as instanced at present among the tribes of mankind. What was originally the dwelling of man? Much might be offered in support of the idea that the palace of man was the verdant grove,

grove, and his residence was beneath the spreading shade of some tall tree; equally distant from the confinement of the gloomy cavern amid mountain-precipices, and from perpetual exposure to the vehement heats of the sandy desert, his bower was—

Chosen by the Sovereign Planter when he framed
 All things to man's delightful use, the roof
 Of thickest covert was inwoven shade :
 Laurel and myrtle, and what higher grew
 Of firm and fragrant leaf; on either side
 Acanthus, and each odorous bushy shrub
 Fenced up the verdant wall; each beauteous flow'r,
 Iris all hues, roses and jessamine,
 Rear'd high their flourish'd heads between, and wrought
 Mosaic: underfoot the violet,
 Crocus, and hyacinth, with rich inlay
 Broider'd the ground, more colour'd than with stone
 Of costliest emblem: —

The luxuriance of this description, is, indeed, not now to be instanced (alas! circumstances are but too much changed for the worse) we cannot now allude to Eden; but must describe, as dwelling under trees, a few miserable tribes of African *Shangalla*, who when spring shoots into vegetation the forests around them, bend the branches, insert them into the earth, and reside under the leafy shelter, compelled, when the wintry torrent swells, to quit these abodes for the caves of Ethiopian mountains; or, a few Indian bramins, and enthusiasts, who forsaking the society of men, retire to the woods, and pass their cheerless hours exposed to the attacks of blood-thirsty tigers. Neither can we justly represent any considerable proportion of mankind as dwellers in caves (*Trolodytæ*) for, though a few depend thus entirely on Nature for habitations, yet, in general, some kind of industry

industry has been employed to render them less inconvenient.

The permanence of a cave has none of that variety which is sought by man, and supplies but few of those necessities which daily beset him; caves are rarely situate among forests, where his hunger procures food, or by the river side, where the stream slakes his thirst; if he has domesticated any animals, caves are unfit for them, and ill adapted to accommodate at once both the master and his property. Banished from his arbour and from his cave, his next step in architecture is to construct a tent, or a hut; these, easily set up, easily taken down, easily carried from place to place, have long been favourite among great part of mankind; used to these, they despise other accommodations, and stigmatise as contemptible the inhabitants of cities. Nay, so far has this prejudice carried them, that forgetting the bonds of humanity, many battles have been fought, and much blood has been shed on its account: nor are its effects destroyed even now, the Arabs of the deserts as well those of Asia as of Africa, though honest among themselves, plunder those stranger-travellers they can overpower; and though at peace with their fellow dwellers in tents, hate other tribes attached to one spot, and encircled by one common wall.

We reckon among those who prefer tents, the Arabs, the Tartars, many Cossacs, and other Asiatic tribes. Among those who prefer huts, the Hottentots, the Negroes, and sundry other African nations: the American Indians, and many inhabitants of tropical climates. Huts below the surface of the ground are used in many parts of the polar regions, as the best security against intense cold.

Among the Rabbins some have said, that what we render 'coats of skins,' Genesis ch. xi. ver. 21. should be rather

rather considered as 'tents, or tent-coverings of skins;' this may be uncertain: but certain it is, that the simplicity of those erections where a few poles covered by skins, or by cloth, composed the whole structure, rendered them highly useful, as they were extremely well suited to the wants and abilities of their inhabitants; whether meant as permanent, or as tents removeable at pleasure. We consider immoveable huts as cottages; and these being fixed, were required to possess advantages over those not fixed: for, as they admitted of enlarged dimensions, and they were not to be carried about, no consideration of incumbrance attached to them; if composed of numerous pieces, or if bedecked by superfluous ornament, it increased not the labour of package, nor the load of the camel or the ox. These edifices required in their construction various implements not used in tent-making; and in supplying these, invention made considerable advances toward perfecting others. The remark seems just, that dwellers in tents have been little inventive, little famed for science; cities have ever been the nurseries of arts, of study, and of emulation. For it deserves notice, that no art is so entirely singular as to reach perfection while alone; usually, improvements in more than one are contemporary, and usually, they yield mutual light and mutual assistance.

The progress I have described appears so evidently to be natural, that it may rationally be applied to all ages of the world; even before the flood the same was probably its course. CAIN first built a city; no doubt intended for protection, though possibly no better than a composition of mud walls and rushes, rather marking than concealing the trembling vagabond. CAIN however built a city; and in the line of Cain we read of the earliest sciences, and their progress: first, husbandry and pastoral property, then music, then workmanship in metals.

metals. Did the leisure of husbandry require intervals of joy?—music afforded expressions of that joy: but vocal music was imperfect without instrumental, and to furnish this required the skill of the artificer in brass and iron. “JABAL,” says MOSES, “was the father of such as dwell in tents, and have—*cattle*”—says our translation: but the Syriac reads it—“*possessions*.”—Probably, all property hitherto was public; but as personal property is what most nearly affects us, perhaps from the institution of private property may be dated the first considerable advancement of art; and it should appear evident, that such advancement was greatly promoted by distinct professions being undertaken by distinct families.

I confess, in my opinion, the antediluvians had little occasion for very extensive study of the science of Architecture: the seasons I conceive, were by no means so rigorous and so dissimilar as now; the earth being more temperate, was also more fertile; man had no need to provide against *extremely* inclement skies, or annual torrents, against rigid frosts, or ardent suns. The productions of the earth being more abundant, and more constant, considerable repositories of stores (*i. e.* granaries) were probably unknown; nor did Avarice itself perhaps think of accumulating unwieldy hoards, for distant consumption. Their constructions, we may suppose, if they were extensive, were not solid, and if capacious were not durable. Does not this seem inferable from the very particular directions given to NOAH respecting the construction of the ark? He is not only told of what wood to make it, but its particular dimensions, form, and divisions: “rooms, or cabins, shalt thou make in the ark, a window, a door, and lower, second, and third stories.” Does not this precision look as if the invention, or application at least, was novel? Every thing announces the first ship; but perhaps also by much the most considerable structure

ture yet undertaken; to complete which required upwards of a century.

The deluge, which changed considerably the face of the earth, most probably changed its temperature; and perhaps, also, the deluge was the first continued rain which fell, and not less astonishing to the sufferers than if it had been fire instead of water. How then was the earth refreshed? By copious dews. Those parts at present watered by dews, are not the least fertile; and certainly they might afford moisture sufficient to the earth in full vigour, and the heat of the sun moderate, uniform and equal. To this hypothesis agrees the extreme length of human life, not then affected by atmospheric vicissitudes; and, in my opinion, the phenomenon of the rain-bow: for if no rain, no dense compacted clouds; if no clouds, no rain-bow, the rain-bow being the offspring of clouds: this pacific token originating after the waters of the flood.

The foundation of Babel is thought to date about one hundred years after the deluge: it could not be till men were multiplied, and were pretty secure of subsistence, nor till after many erections, and of various sorts. So great an undertaking, as to build a city and a tower that might be, as it were, a metropolis, central to all mankind, and be kept in memory even by those scattered abroad on the face of the whole earth, could not be thought of, till after many lesser edifices had furnished experience in the art of building. Whether the tower of Babel was designed "to reach to heaven," or was to be consecrated "to idolatrous worship of the heavenly bodies," has been doubted: that Idolatry soon commenced its detestable career, seems probable from the name of the city "*Ur*," (or *burning*) of the Chaldees, fire being long the chief idol among the Parsees, and whose worship yet subsists in certain parts of Asia.

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Observe,

Observe, the materials of the tower of Babel were, not stone but, thoroughly burnt brick, and bitumen for cement; which implies a knowledge that unburnt brick was perishable; and bricks proportionately large as the stones employed in some buildings, without cement, would have been unwieldy, even if they were not crushed by the weight they were intended to support. [Probably stones dug from the quarry were not yet used in building.] Was that the original tower of Babel which Herodotus saw? and in its original condition? of which he has left us an account: or had it been so repaired, and enlarged, (by Nebuchadnezzar perhaps) that it was now rather a Babylonish and national structure, than that designed by the united efforts of the whole earth when of one language, and of one speech.

Such an undertaking as that of the tower of Babel must have been long held in remembrance by the families of the dispersion; and ideas correspondent to the state of architecture at the time, must undoubtedly have been carried with them to all parts. That many branches had previously separated from the primitive stock, is extremely supposable; but by this general dispersion the portion of knowledge possessed by each family remained with itself, and instead of having recourse for assistance, when in difficulties, to an original source, as former colonies might, it was obliged to supply its own wants, and those of others its descendants, according to its own restricted abilities.

Those families which in this general quarrel and misunderstanding were most numerous, had the greatest advantages toward soon becoming settled in the parts they occupied: those families which were weakest, were probably driven by the stronger, to the less fertile pastures, and the less favourable soils. In the strongest communities

communities the principles of art were considerable sufferers; in the weaker they became almost extinct: but even in the weaker would remain some trace of what they had seen, some recollection of the well-built city, of the spacious street, of the cloud-top'd temple; and, gradually, as opportunity offered, would efforts be directed toward the acquisition of such enjoyments. Few would occupy the cave which had first given them shelter, when by means of tents, or of huts, they might maintain intercourse with their companions, their friends, or their posterity: they would prefer social life to solitary; then might proceed to construct adjacent habitations, or to colonize some spot, in humble imitation of their once admired Babel.

To render this more sensible, let us trace in our imagination, a small society, parting, whether by choice or compulsion, from the tribe to which they belonged, and wandering in quest of a distant settlement. Imagine the vigorous and heroic husband, attended by the no less heroic and constant partner of his bosom: if to these you add the prattling offspring, you increase the anxieties of the expedition. Arrived in an unknown part, the setting sun commands retirement; to remain exposed is dangerous: and how shall the weaker female, and the tender youth, scale the stately tree, and lodge among the branches? Where then shall they find security?—In the nearest excavation of the ground, or perhaps in the fissure of a rock. Let them first see that no savage quadruped harbours there, that no hissing serpent has made it his retreat; let them explore their dwelling, and then fence it. The forest yields its pliant twigs, and the trees their wattling branches, and thus they compose a habitation: this shelters them from the summer's sun, from the winter's deluge and frost; and this becomes their abode.

Increasing posterity increases strength, and mutual assistance procures additional conveniences ; till, by degrees, the father of the family becomes founder of a town, and erects the standards of his dwelling : not now from the first branches which offer, but he selects the straightest trees, and explores the recesses of the woods : not now in the first spot that offers ; but he consults the union of accommodation with security, and the benefits of a copious stream with those of a fertile soil. The sturdy youth obey the counsels of age, their unremitting industry at length attains its purposes, and they congratulate themselves on having vanquished their difficulties and deposited the uprights ; these support the beams of the roof ; the interstices they fill with the smaller boughs, and plaster with tenacious clay. Thus mankind still are beholden to the tree for a dwelling, and of a tree form their habitation. Who would suppose this the origin of extensive cities, and of royal palaces ? Yet such was the commencement of Nineveh, of Babylon, of Rome ; and to some such beginning is our opulent metropolis indebted for its existence.

The progress of Art is like that of the scarce noticed fountain, which silently glides along the banks a humble water-course ; by degrees it becomes a brook, and increases to a rivulet ; capable now of utility, it rises into consequence spreads into a rapid river, diffuses convenience and wealth around its banks, and receives a thousand blessings as it rolls to the ocean.

But, though we have attended hitherto chiefly to the natural and the civil wants of man, we ought, in justice to their importance, to advert to his moral and his sacred wants also : let us recollect, that the idea of solemn worship was extremely strong in those early times, that their periodical assemblies, as at the new moons, &c. were very solicitously attended, that many of their rites
were

were performed in public and general assemblies of the community, that they were also accompanied with public and general expressions of joy, and that the pomp and ritual of worship is congenial to the human heart.

In fact, we have seen the proposed tower of Babel collect a city around it; and however other cities may owe their origin to casualty, the magnificence of its sacred structure was the foundation of Babylon. Neither is this instance singular: there seems much justice in the ideas of LIBANIUS in his oration "for the Temples" before the emperor THEODOSIUS A. D. 390. "Men" says he "having at first secured themselves in dens and in cottages, and having there experienced the protection of the gods, soon perceived how beneficial to mankind their favour must be; they therefore, as may be supposed, erected to them temples and statues, such as they could in those early times: and when they began to build cities, upon the increase of arts and sciences, there were many temples on the sides of mountains, and in plains: and in every city next after its walls, were erected temples, and sacred edifices, as the beginning of the rest of the body." Again, "For, O emperor, the temples are the soul of the country, they have been the first original of the buildings in the country, and they have subsisted for many ages to this time."

The expression "first original of the buildings," may express not only their being remains of early architecture; but rather, that often a temple was the cause of a town, and this is true also of Dodona, and Delos, and of many other cities in ancient times: and in modern times, among others, of the now town of Loretto; which is merely an adjunct to the Santa Casa, or holy house: in fact, that where there is a great resort of visitors, conveniences for their use should gradually be erected, and that the profit attending them should attract

tract many settlers, is apparently a rational origin of towns.

Previous to the general dispersion of mankind, their soil and situation, their manners and wants being alike, doubtless one general mode or style obtained among all: but when dispersed, unlimited diversity may be expected,—arising from their infinitely varied situations,—their different talents and ingenuity,—their different remarks and observations, on things around them. Let us pause here:—though we have seen social and civil life, to be the primary state of man, yet we are arrived at a period wherein almost the whole race are divested of the advantages arising from that state. Those only who remained settled in the land of Shinar, could now be said to be in civil society. The more numerous bodies of exiles conducted by popular leaders, were less removed from that state, or degree, of civilization. Smaller bodies who followed less favourite chiefs, and especially, families whose numbers were weak, though perhaps obliged to wander further than their compatriots in quest of settlements, these, being gradually divided and subdivided, were almost, or altogether, insulated from the rest of mankind; they would soonest and most entirely forget those arts which once they beheld, if they did not cultivate, and now, sedulously endeavouring to accommodate themselves to their new situations, they would deviate furthest from the manners and refinements of their former state. Their first concern would naturally be subsistence; this the woods would furnish by the chase, or the streams by fishing; this would often be precarious, and always toilsome, nor could it be intermitted, but whether successful or unsuccessful, would require perpetual application. Sustenance, occasionally, might be derived from roots, from herbage, from trees, but only occasionally.

sionally. Suffering under uncertainties, yet hardened against distress; improvident of the future, if in present supply; alternately active and idle, laborious and slothful, ingenious and stupid; alternately roused to phrenzy or calmed to lethargy, straining every nerve, or seeming utterly nerveless, such is solitary man: wild as his native woods! savage as the precipices around his den! attached to no spot he adorns or cultivates none, receives from it but casual benefits, and bestows on it but casual glances: the noblest objects presented to his view by the very sublimities of nature, he passes unnoticed. Solely occupied by one single idea, he views the wide-expanded champaign—as it may afford him prey; the silver lake—as it yields him prey; the majesty of the grove—as there his prey may hide; rocks rising to heaven he scales in search of prey, or dives into glens, into chasms, into caverns, as directed by his hopes, and expectations, of sustenance. In this state can art flourish? shall he build to-day, who to-morrow may inhabit elsewhere? shall weariness and fatigue study? or thoughtless inactivity compose? Or if some happy genius turn his reflections toward amelioration of his present condition, will he not rather think of providing necessaries than of devising art? how to domesticate the now wild cattle, or to preserve their offspring when chance has found, and pity spared them, that they may always be near at hand for service, how to render them more completely obedient, and more uniformly tractable, or how to improve the product of the trees by cultivation, or to store it up for future use. Then arises some celestial-gifted Ceres, strews the precious grain, watches the rising stalks, gathers the ripened ears, and defies that scarcity which once made winter terrible; the joys of harvest animate all minds, and invigorate all hands; age visits the field, directs,

directs, and blesses; youth endeavours, infancy strives: the assembled community close their labours by offering united praise to heaven, and the now settled inhabitants gratefully applaud the teeming earth. After the harvest follows the vintage: the press succeeds the plough; to Ceres and Triptolemus associate Minerva and Bacchus. For, if an idea be once started it is the nature of man to pursue and improve it: if one seed has yielded food, thus encouraged, he will cultivate others; if one fruit be refreshing, he will endeavour to prolong its services, and will seek in others of similar properties, qualities capable, not only of present, but of future uses.

But not every where is this the course of things; corn grows not every where; animals wild or domesticated, are the chief supports of many parts of the globe. The northern parts sow little: in Lapland the rein-deer is their riches, yielding at once food and raiment. Among all the tribes of North-American Indians, few cultivate the land; their hunting grounds are their dependance: nor is South America better cultivated by the natives, unless as directed by Europeans: the southern people of Africa, the Hottentots, neither plow nor sow; the Caffrees almost as little; these, by their situation, and by their ignorance, (in conformity to our general principle) seem to be the most remote wanderers from Babel, the most remote in their modes of life from the improvement of successive invention, the most remote from the connected advantages of political union. For it is probable upon the whole, that NOAH, and his descendants, if they did not continue at Babel, or in its neighbourhood, after a while retired *east* of Babylon, perhaps to Bactria or India, where from the earliest ages has been the seat of empire,

empire, and subordination, and in consequence, the seat of invention, of magnificence, and of art.

The human mind has resources capable of supporting it against most natural evils; and often is capable of converting them into benefits: where it cannot overcome them by effective resistance, it can divert their course; or soften their consequences, can accustom itself to circumstances till they become insensible, and by degrees reduce them to enjoyments. During the long and severe winters of the North, where for many months no solar ray reaches, where triumphs the intensity of frost, (the very idea thrills us with horror!) the natives, well clad in furs, milk their rein-deer or tend their traps, by moonlight; their dwellings sunk deep in the earth feel no cold, their lamps yield light and fire, their stores of dried fish and of pine bark yield food, and what conversation their single family affords wears out winter: shall we seek elegance in such structures? below the surface of the earth—no window is possible—no arch required—no external decoration;—and internal decoration is little to be expected, where no neighbourhood visits, and no parties are made.

Little better are the structures of the Americans, or the Hottentots, they are indeed moveable huts, but by that very circumstance of small dimensions, and proportioned to the powers of those who are to move them; compact even to filthiness, and ever full of smoke,—to mention style and Architecture is degrading the terms.—But then is taste totally banished from the mind thus situated? and are the rudiments of art entirely obliterated? No: the Indian of America paints for beauty, chooses the best part of the best fur for ornament, and strings his wampum in numberless patterns with consummate elegance; the Hottentot adorns his person with a calf-skin, adorns his calf-skin with

beads, and with brass, and studies seriously the effect he means to produce. Yet the seeds of elegance uniformly shoot with most vigour in the female mind: the Indians are painted by their women; and the women among the Hottentots, decorate their krosses with most invention, combination, and taste: they best know what colours most kindly assort together; that neither black beads nor blue suit the delicacy of their divine complexions, while pearly white or tender rose colour, add graceful contrast to the brilliant vivacity of their native charms.

(Emerged from the cavern and from the deep-sunk dwelling, to the liberty of the moveable hut, we find art exerting itself in personal decorations; adorning however, not the dwelling but the inhabitant, connected with somewhat of tenderness and affection, combined with a desire to appear to advantage in the eyes of others; this desire most natural to the female sex, is in that sex supported by superior dexterity and skill, as well as indicated by superior elegance. Personal decoration for purposes of terror, is indeed attached to this state of life; and the Indian when monstrously painted to dismay his enemies, shews art; and shews it too to a kind of advantage: and, I doubt not, were we spectators of its effects, it would often force our approbation of its principles, however we might regret their application: the well calculated and well disposed "gorgons and hydras and chimeras dire" would shock us into applause, and terrify us into praise. But war not solely enflames the breast; love lights his fires, and sheds his influence too: now the heart softens, now the taste improves; the principles of elegance unite, and every effort is directed to the art of pleasing. The lover studies to appear agreeable in her eyes whom he admires, and neglects no means of displaying

ing at once his taste and his ardour. His imagination, also, alive to its own powers, compares his beloved to the beauteous flower, and he studies the most beauteous flower for comparison; or if he liken her to some favorite animal, that animal is the most charming of its kind; his imagination depicts the most grateful verdure as adorning the pathway to her dwelling; while her dwelling becomes a temple, and herself the divinity. Neither can he conceal his sensations; his love inspires an interest, a vehemence, which kindles into poetry, and bursts into song. Poetry and song are effusions of the mind, which ruminating on its own ideas, cherishes or chafes, selects or separates, conceptions more or less relative to the subject: this implies comparison of one with others; and such comparison is a very principal ingredient in the arts of design, if not absolutely their foundation.

We have said, the Arts were greatly related to each other, and commonly received improvements nearly about the same time, but hitherto we have mentioned Architecture only; the reason is, because hitherto we have not seen Architecture advanced to that degree of excellence as to suppose ornament; but, directly as this branch of art had made a progress toward regularity, strength, and convenience, the next idea was embellishment; and this we find exemplified in the constructions of most of those islanders which have lately come to our knowledge. After Architecture, Sculpture seems to be next in order, which, employed on huge blocks of wood, creates the frightful form of some of their masks; or patiently waiting its task's completion, decorates with winding ornament the handle of a club, or the centre of a bow.—Assisted by Sculpture, the head-piece of a war-canoe may characteristically inspire terror, seem ready to devour its opponents, or grin defi-

ance on their despised threatnings. Character and expression no doubt are beauties in art, and these, excessive efforts easily seized, and in all their deformity: hence the authors of such works have given vigour spirit and force to their productions, and have completed in them the very sublime of ugliness. Real beauty is difficult to represent, but deformity has no difficulty; gliding grace is transitory, and fugitive, not easily seen, not easily caught, whereas grimace is notorious, obvious, and facile of imitation. Such barbarous efforts of Art are found among all savage nations; and their natural effect is rather fright than respect, rather terror than affection.

How far the above sentiment applies in respect to the images of their deities, we cannot at present ascertain; that these are in general terrific is certain; but to what degree, or with what design, their authors intended they should be so, we must refer to better information. Were their sculptors incompetent to the mild resemblance of some placid deity? Or, did their mythology furnish no placid deity to represent? Or, did no occasion call for such representation? Or, those powers which related to death and destruction—were these only thought fit to be personified? Or did terror rather than love support such worship? These are questions whose answers at present are beyond our reach. To return to antient Art—

Chronology is a very difficult study; the most sagacious writers differ greatly from each other, and in general, freely confess that all their endeavours can accomplish is, rather approximation than accuracy, rather probability than certainty. It will not be wondered at therefore, that I propose my own sentiments with the utmost deference, and lay little stress on absolute precision of dates, as not very essential to a
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general idea of the progress of art. Yet I may remark, that, though perhaps the very early dates of certain periods and facts in some chronologies may need abatement, nevertheless, I cannot persuade myself the discovery or practice of several arts should be dated so low as others have placed them. It seems to me incredible, that the discovery of carpenter's tools is to be attributed to *Dedalus*, if *Dedalus* be so late as supposed by Sir ISAAC NEWTON; he might improve, or vary, them, but not invent them at that period. Nor can I think that *Toforthus*, or *Æsculapius* a physician, was the first who invented building with square stones, not long before Sir ISAAC's date of the Argonautic expedition. The same I suppose of his sentiments on *Osiris* and *Isis*: if *Sesostris* was called *Osiris*, he did but apply the ancient worship to his own person; for, certainly, the mysteries relating to those personages were of much older date. On the other hand, to place *Sesostris*, as some have done, a thousand years earlier, is giving a proportionately earlier date to his works; and what perhaps from their magnitude is scarce allowable; notwithstanding what may be said of the tower of Babel: of which, it should be remembered, we have no description that may enable us to distinguish its primary form from the subsequent additions of NEBUCHADNESSAR.

The earliest ages have naturally transmitted to us the fewest accounts of their manners and studies, being absorbed in personal exertions to supply more immediate necessities; and of those accounts which they perhaps, designed to record for the information of posterity, war, time, and accident, have spared very few. The least disputable record is doubtless the sacred history of the Jews; which, though it contain only incidental hints on our subjects; yet, is, of importance,

portance, because of a date prior to any other. Moreover it is, in a great degree, not the history of the Jews only, but of mankind, and it seems not improper to consider it in that light, till other, subsequent, though early authorities afford their aid.

MOSES as a writer may be dated by the Exodus of Israel, Ante A. D. 1491. We may, so far as concerns our subject, without offence, consider his works as enabling us to guess at the state of arts in Egypt, and perhaps in Arabia, about his time. That his productions were greatly superior in some respects to those of Egypt, we may readily admit, but that in others they might be rather varied than superior, is no reflection on his abilities. If he had not the stone and marble of Egypt, he could not equal the Egyptian edifices in grandeur, or solidity, supposing him so inclined. All his efforts being directed to the establishment of ritual worship, and ceremonial services; herein doubtless, he succeeded:—but all other hints, or relations, or histories, that can any way afford light on the subject of art, are little short of foreign from his main design. Neither is it beyond a doubt, that we now receive his expressions, or understand his language, on these subjects, in the very sense wherein he meant them: when *teraphim* were common, any reader understood the word; now its precise import is not clear: neither was the hieroglyphic compound figure of the *cherubim* any difficulty at that time, though now not a little embarrassing. This premised, I proceed to select those instances of Art which occur in his narration.

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THE MOSAIC HISTORY OF ART.

We have seen reason to conclude that Babel was the seat of Art, as known when mankind united their grand efforts to perpetuate their fame: certainly they thought their degree of art considerable, and doubtless supposed by exerting all their powers combined, to ensure the applause of posterity. May we not properly glance at what were the Arts of Babel? We are certain, that beside Architecture, Astronomy was one of those arts; this science cannot make any great progress, without the assistance of some sort of instruments for observation, of some kind of Geometry for delineation, and of some kind of calculation, for determining by past observation the future revolutions of the heavenly bodies; to be obtained only by the use of Arithmetic. We may conceive of Nineveh as being the daughter of Babylon in all senses, and practising the same arts as the parent city.

Geometry and Delineation bear strong reference to the Arts of Design, especially when combined with a knowledge of Architecture. It should seem also, that embroidery, or ornament analogous to it, was early cultivated in Babylon, as such a dress was found among the spoils of Jericho and fatally allured *Acban*. *Joshua* ch. vii. ver. 21. Here we might ask, was this woven, or wrought with the needle? either way some kind of pattern was delineated; but if this garment was not ornamented, then the manufacture of Babylon was in esteem; for some kind of beauty it certainly had to render it desirable. Long before this time, in the history of *JOSEPH*, we read of a "coat of many colours," but whether ornamented by any pattern is not determined.

mined. The sum that ABIMELECH gave SARAH Gen. xx. ver. 16. for a veil, appears to have been a great price, and was doubtless meant as a handsome present: "a thousand pieces of silver" would hardly be paid for a veil, "a covering for the eyes," unless highly ornamented, and probably finely embroidered. But whether a Babylonish production, or not, does not appear; however, it proves the existence of such expensive taste, and that too in the land of Canaan; a country less populous than Babylonia or Egypt, but lying in the passage from one to the other.

We find no direct allusion to what may be supposed allied to the arts, after the mention of UR of the Chaldees, for a long period; nor is it positive that TERAH the father of ABRAHAM, had been that gross idolator which the Jews affirm; and from which they say he was converted by the constancy of ABRAHAM's zealous refusal to worship idols, and his miraculous deliverance from the burning of the Chaldees: while Haran his idolatrous brother, died before (*i. e.* was burnt in the presence of) his father. Nevertheless, it seems probable that ABRAHAM was directed to sojourn in parts less polluted by the crime of idolatry, and that hitherto Babylon and Chaldea were the chief districts which had adopted it; possibly after the example, or by the command, of NIMROD, who is thought to have been the original Baal, and to have had, after his decease, idolatrous honours paid him, but whether by means of any representation, or figure, is uncertain. We find no hint of idolatry in ABRAHAM's transactions in Canaan, in Egypt, with ABIMELECH or with PHAROAH; from whence it seems likely that the idea of Egypt being the original seat of idolatry; and having transmitted it to Babylon, is unfounded; nor is idolatry mentioned as a sin of the cities of the plain; nor in the history of ISAAC; nor

nor till RACHEL, quitting Chaldea with her husband JACOB, is noticed as having stolen her father's *teraphim*; an interval of about 900 years. Of the nature, design, or form, of these *teraphim*, we can but conjecture: that they were sacred (*i. e.* idolatrous) images [in the plural] is certain; that they were not large, is also certain; since otherwise RACHEL could not have conveyed them away without notice from JACOB, nor have concealed them under her without detection by LABAN. Of what matter were they, of metal, stone, or wood? —probably of the latter; especially, if RACHEL had carried them about her person: and this agrees with the general accounts of historians, and the reason of things, that the earliest images were of wood. Nevertheless, we find afterwards, that Jacob had occasion to purge his household from strange gods (*i. e.* their images) which, together with their consecrated earrings, he buried under an oak near Shechem. Gen. xxxv.

Carvings in wood seem to have the greatest claim to being the first sculptures: at the earliest periods they numbered among their votaries most of the nations east of Babylon. Were they received from Babylon after the time of NIMROD? or was the principle active even during the time of NOAH's dwelling in those parts, so that when he journeyed east, as we suppose, some of his company carried this pollution with them? Though we cannot depend implicitly on so much as is related of the ancient histories of the east (India, China, &c.) yet perhaps we may, without much hazard of mistake, credit them so far as to believe their accounts of early ages, which represent their national worship as directed alone to the Creator, and the introduction of image worship as comparatively modern,

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and as received from foreign countries; geographically nearer to the scite of Babylon.

The history of JACOB affords another hint or two on the subject of sculpture; as we find in that history the earliest mention of one of those customs which long continued, even after many improvements had been made on the original thought. After his vision at Bethel, JACOB set up as a pillar the stone he had used for a pillow, and consecrated it by pouring oil on the top of it. Again, after his reconciliation to LABAN, when pursued by him, JACOB took a stone and set it up for a pillar; moreover, a heap (perhaps rather a circle around a central one) of stones was gathered, and a festival, as customary, concluded the solemnity. This is the most ancient account we have of consecrated stones, (Bethulia), and these were the origin of consecrated statues. The history will bear the remark, that though this is the first mention it may not be the first invention of this token. Did Jacob at Bethel first of any one erect a stone pillar? and wherefore add oil for its consecration? if some such rite had not previously come to his knowledge; not that he used this rite as consecrating properly a statue, but rather an altar; which also seems to have been the idea connected with JACOB and LABAN's eating on the heap of stones, "the heap of witness," which each party readily named in his respective language. But though JACOB erected an altar, others might erect a representative (or *personal*) memorial to the honour of the Deity they had worshipped, and this idea of the custom we confirm by sundry instances in later periods of time.

From being at first restricted to the representations of deities, images were gradually bestowed on such persons as by their actions or merits were thought worthy of similar honours: especially if they might be combined with
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the idea of divinity also; which profligacy is of very ancient date, as hero-gods no doubt are of early introduction.

In tracing the progress of Architecture, we see exertions constantly directed to increase magnitude; and there seems some reason for it, as such extensive structures might be supposed to furnish opportunity of more and greater conveniencies: but we should scarce have applied the same idea to Sculpture, had not ample authority justified us. Idols portable, and consequently small, we regard as the earliest attempts of their kind; after them those designed to be fixed and permanent;—these might be more weighty, and of larger proportions: those of actually deceased personages, in the state of mummies, were, no doubt, nothing more above the natural size, than the thickness of the case which contained them; but, as in all ages the idea has been familiar, of much greater men in former times than at present, of giants, and extremely tall persons, one might have imagined that when sculpture had extended its limits to an equality with such, it might have been contented, and stopped short of monsters: nevertheless the contrary is evident; not only by the accounts we have of the measures of NEBUCHADNESSAR'S golden image; but also by the actually existing statues (and by other colossal heads and shoulders) now standing in various parts of Egypt, and by sundry colossal remnants dispersed in and about Rome.

We have hinted at the origin of Architecture, and that of Sculpture, but without any reference to Painting; we know very well that it was a custom of heathen antiquity to paint statues, thereby intending to advance them to a nearer resemblance of life; a custom which the Jews, as they were forbidden statues, could not adopt. To me it seems rational to place this kind of

painting before that which endeavoured to represent on a flat superficies the images of figures, though it must be owned, that kind also may fairly claim great antiquity, especially in what relates to forming the outline, and filling the inclosed space with colour, which is the nature of the original *Monochromata*. But were not these monochromata the successors of hieroglyphic writing? many hieroglyphics thus filled up remain to this day.

Were hieroglyphics antecedent or posterior to letters? I mean that kind of letters where each character represented a word or a sound. If we advert to what now occurs, we find in regions where letters are unknown that delineations are used: is then delineation first in order in the human mind, before letters? it should seem so: that the imitation of objects open to inspection, is more natural than the adoption of marks, in their nature entirely arbitrary, unconnected with any determinate and fixed signification, varied *ad infinitum* among different nations, and often contradictory in their mode of application: whereas natural objects, being permanent in form, and character, the native study, and delight of man, what is more easy and direct than their symbolic application, and the imitation of them in reference to mental ideas?

We placed Poetry and Song among the earliest inventions of man, if they be not rather gifts than inventions: these were long prior to communication of them by writing, these draw all their images from Nature, why should not a sister Art, with almost equal facility, tread the same path? If poetry lamented the early death of some fair infant, as a flower just opening prematurely plucked, why may not a painted flower-bud indicate the same event? (We know it did in after times.) If Poetry lament the separation of friends, and vow fidelity, the joining hands of picture expresses the
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idea with at least equal force. Be it remembered, that the forms of plants, their flowers, and their leaves, the forms of trees, and the general spread of their branches, are not difficult of design; and that design of these actually exists, where the higher branches of Art are not studied, and apparently independent of desire to study them. I forbear to enlarge, but I just hint that certain geometrical figures so readily offer themselves for easy imitation, such as crescents, stars, and rays, that one can scarce suppose where these were known Design was utterly unknown.

Though probability strongly inclines to placing the origin of picture in remotest antiquity, yet we have no authority, that has come to my knowledge, to justify positive affirmation of the fact; no trace of Painting occurs, so far as I recollect, in the writings of Moses, nor any allusion to it, and therefore this supposition must rest on the reason of things, and candid inference from the state of other branches of Art.

If the ring which PHAROAH gave JOSEPH "from his own hand," says MOSES: was, as I suppose, a signet ring, (JOSEPHUS calls it his signet) we have an early instance of sculpture applied to Engraving; and if the cup wherein JOSEPH drank, was, as is likely, handsomely ornamented, we see the Art further extended, and doubtless cultivated and improved.

Thus from the accidental hints afforded by MOSES, we have collected what evidence relates to the Arts. From the death of JOSEPH to the Exodus of Israel, a space of 300 years, is a chasm of history we are unable to supply. We may, I think, affirm, that not only many new arts were adopted, but that the ancient were improved: becoming progressively more common and popular, they doubtless furnished employment to greater numbers of professors, among which increased numbers, would naturally arise a greater proportion

proportion of men of talents, and ingenuity; though their memorials, which might have proved them so, are perished: for, though some have suggested that the pyramids of Egypt might date from the children of Israel, yet had that been the case, their historian MOSES would certainly have corroborated the testimony of JOSEPHUS, and have mentioned those labours expressly, as well as the building of the cities Raamses and Pithom.

From the death or embalmment of JOSEPH to the Exodus, no hint that I recollect, alludes to any other Arts than magic arts. Our first period of Art therefore includes from the flood to the erection of the Mosaic tabernacle; whose construction and ornaments being very fully described, together with the ceremonies to which it was adapted, we refer to the Mosaic accounts, and to a comparison of them with the temple afterwards erected by SOLOMON, for further information.

We are arrived at a period when the Arts were not solitary, but in company; not confined to one nation, but cultivated by several; and in various parts of the earth. We may now therefore attend distinctly to each, and to each as practised by various nations: though we cannot particularize their progress, we may obtain some general idea of their states at different periods; and though the style, the mode, and the estimation, of their practice, is concealed by the effects of time, the ravages of war, or the convulsions of nature, yet we have the melancholy pleasure of tracing where they once occupied, and of pointing out the spots where they once flourished.

OF PRIMITIVE ART UNDER NOAH.

THE center of Asia, seems to me, to have been repeatedly the center of mankind; first, as I suppose it to have been the seat, if not of paradise, yet, of Eden; and secondly, as I think we may justly consider it as that part of the world where NOAH first settled after the deluge; and from whence his posterity replenished the earth. What might have been the state of the Arts previous to the deluge, we have no means of determining, unless some guesses may be permitted at that portion of them preserved by the care of NOAH and his sons: and these guesses must rather be guided by probability than by information: for, whatever might be the abilities of the antediluvians (and possibly they were very great) in respect of Art they could only be called into exercise according to circumstances, and circumstances do not upon the whole seem to have required extraordinary exertions of Art.

The Arts in existence before the flood, were, Architecture—civil—so far as concerned dwellings: and in the instance of the ark—nautical—so far as concerned that vessel: beside these, husbandry, music, metallurgy, and probably, weaving, or spinning; for this has been thought to be the distinction of NAAMAH, if not her invention, though not at present mentioned respecting her by MOSES.

Of their Architecture every memorial is perished: nor is it likely any edifice survived the deluge, notwithstanding what Josephus mentions of the pillars of *Shem*, one stone, and the other brick. Their music also has shared the same fate; unless some relics of its principles, or of its instruments, might remain among NOAH
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and his sons; to be afterwards employed in solemn worship. Their poetry has however been preserved in a single specimen; for which perhaps, it is beholden to its brevity.

Lamech, said to his wives: —

“ Adah and Zillah hear my voice :
Ye wives of Lamech, attend to my speech :
Have I slain a man in my wound,
Even a young man in my hurt :—
If Cain should be avenged seven-fold,
Surely Lamech seventy times seven !”

I think it likely that much other knowledge would be acquired by NOAH and his sons, whether by personal study of it or communication by books or otherwise, after the notice given to the patriarch of the coming deluge: yet as NOAH preserved himself pure from the vices of his times, he must also have preserved a certain distance from the profligates addicted to those vices, and hence perhaps his ignorance of the power and properties of the vinous juice. Rational and intelligent learning, problems of various kinds, historical information, and the whole circle of graver studies, (if not already in the patriarch's possession as having received part of his attention) might be easily obtained without much intercourse among the sons of violence, who probably were ill qualified to communicate useful knowledge; which only could be hoped for from the least debauched of the community. This idea accounts for the surprising knowledge in geometry and mathematics which India offers in early ages.

After so capital an instance of carpentry as the construction of the ark, that art could scarcely be lost among the immediate descendants of those engaged in it;

it; nor is it unlikely the building itself might endure many years; some have said for ages.

If NOAH resided for a time in the center of Asia, no doubt he there taught all he knew: whether, he there spent his whole life, which is likely, or whether he removed eastward we know not; but I think it certain he did not come westward, with those who travelled to the plain of Shinaar; whom I rather suppose to have been principally influenced by HAM. It may be imagined that HAM, his family, and adherents, quitted NOAH not long after his curse, and in consequence of the offence it gave (for we cannot justly date that transaction) while SHEM and JAPHET remained with their father, a considerable time, if not to the close of his life. Much of their posterity might be sent out to colonize, as they became numerous, and afterwards their original fathers might occasionally visit and regulate them: perhaps after a time, or after the death of NOAH, might settle and govern among them. We have reason to think such visits and journeys were the custom of HAM: (agreeably to what is related of him under the character of *Osiris*) and if of HAM, probably of his brothers. We may say then for the sake of a date, that about fifty, or an hundred, years after the flood, or A. M. 1700 or 1750 HAM and his associates quitted NOAH, or revolted from his government, NOAH having foretold his, and his posterity's fate, to this effect,

“Curfed be HAM: the father of traffic:

A fervant of fervants fhall he be to his brethren.”

I think it likely, that it may at length appear, that NOAH established the divisions of professions by families, as practised by the Indians and Egyptians, (the two most ancient nations we know) I therefore rather render Cainan in its sense of a merchant (which the

word imports) than as a proper name—and if the priesthood (as among the Bramins, Egyptians, Jews, &c.) were also appointed hereditary by NOAH in the posterity of SHEM, it will include a meaning not hitherto supposed in his prophetic words; which though perhaps misplaced here, I beg leave to introduce, as I conjecture they should be read.

“ Blessed be JEHOVAH, God of SHEM.
For he shall dwell among the tents of Shem : ”

i. e. God shall dwell in the habitations of steady, settled, virtuous persons; the name SHEM importing him who settles: and expressing, I presume, the character of SHEM.

“ God shall enlarge the enlarger ”

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i. e. JAPHET: the name signifying the enlarger.

That this prophecy (which should be wholly verse) has been heretofore injured, is generally supposed—that a verse is lost in reference to JAPHET, I think is to be feared; and that we have here a reference to three classes of professions, seems to me probable—*i. e.*

Agriculture to JAPHET. . . . and his posterity.

Religion to SHEM. . . . and his posterity.

Traffic to HAM. . . . and his posterity.

Unhappily, succeeding generations, were obliged to add the trade of war to the others; and these *four* now form the chief classes or casts among the inhabitants of India where they still subsist: as they did antiently in Egypt.

N. B. SHEM and JAPHET were, perhaps, blessed separately from HAM's punishment; and toward the close of NOAH's life: which accounts for the distinctive “ and he said ” in the relation of MOSES.

The

The center of Asia though fertile once, is desert now; it is therefore vain to seek for the knowledge, or art, of the parent stock of mankind, except as preserved by the branches:—these may be divided into—EASTERN: *i. e.* India and its dependencies:—WESTERN, *i. e.* Babylon, Egypt, &c.—EUROPEAN, *i. e.* Grecian, &c.

It would be extending this work almost to infinity, to trace very curiously the course of the arts in these divisions;—the materials for it are not procurable, in most instances—in others, are very labourious, expensive, or unwieldy—if indeed they are interesting to any but professed antiquaries. A concise view of each may therefore answer our present purpose, as general information is all that can be used to advantage with a view to improvement.

We may here previously suggest a few IDEAS, perhaps we might call them RULES, applicable to this subject.

1. As all Arts originate from one center, they will be more or less resembling to each other, in style, manner, and application.

2. This resemblance will be most apparent, the nearer they are practised to their source, either in time, or in situation.

3. This resemblance will be least apparent, the further distant they are from their source.

4. The intercourse of nations will have a great effect on the productions of Art;—since the artists must accommodate themselves to their purchasers for foreign traffic; and since they must imitate foreign excellence, or rarity, for home consumption.

5. This effect will be the greater the more intimately the nations are related to their first source.

6. Climate, manners, religion, rites, ceremonies, and the application of the productions of Art, have great influence on Art in general.

OF

THE ARTS IN INDIA, AND THE EAST OF ASIA.

THE inhabitants of India boast of supreme antiquity; compared to them every account the western world can produce, is but as of yesterday: we have no books dated half a million of years ago, when human life was ordinarily an hundred thousand years in duration, nor yet in that distribution of time when according to them ten thousand years was its allotted period: a single thousand being more than any man ever reached according to our relations. What shall we say then to this profound antiquity! If we exchange their years for months, reckoning them lunar, not solar, still they are beyond credibility: we rather esteem them fables founded in allegory, or perhaps, in astronomy, and concealing the principles of those who composed them from the scrutiny of the vulgar: an art perhaps not first learned from the Egyptians under *Sesostris*, whatever else they might learn from them, including, say they, Idolatry.

But though these pretensions to excessive antiquity must be rejected, yet we readily admit that this country was very early inhabited, by a powerful and ingenious people, in whose customs and manners may be traced the observance of sundry of those precepts usually called *Noachical*, and whose institutions, and distinctions, bear the stamp of the remotest ages. We are not now estimating their power, but proposing some observations on their ingenuity; and though we have reason to think that few of their antient monuments are come down to us, yet those which we judge to be the most ancient have their merit, and their general style is

is perhaps transmitted among their successors, more clearly than we are accustomed to observe among the nations of Europe.

We are indeed in this case unable to trace the progress of Art, as transmitted down to us : we must, as it were, climb up to former ages, and guess at them and their productions by later specimens. Revolutions of kingdoms and change of masters, doubtless operate corresponding revolutions in Art : but it should seem that, whoever has conquered India, has been little able to improve the Art found there, and the more we know of the early science of this part of the globe, the more we are led to think highly of those who cultivated such science to so great advantage. Architecture, Sculpture, Painting, Scenical Decorations, Ornaments of Apparel, and Ensigns of Dignity, were from remote antiquity among the articles which afforded employment to the Arts of Design.

The most ancient edifices hitherto discovered in India are ornamented caves, used no doubt as temples (such as that of *Elephanta* for example) these have a regularity and contrivance which is surprising ; they manifest an astonishing patience in the execution ; they must have been undertaken by rich and powerful patrons ; and they must have occupied multitudes of workmen, and for a long period : these circumstances indicate a state of prosperity and population, which can hardly be expected in original settlers, unless such settlers were a powerful colony under very wise direction. But, such as these specimens are, they may afford a hint or two in relation to Art : they are usually immense masses of solid rock, hewn into chambers and apartments by the chissel ; their sides smoothened, their ceilings supported by pillars, ornamented by numerous Sculptures in relief, commonly tolerably proportioned, though of
gigantic

gigantic dimensions. These shew the style of the time wherein they were executed; but, I think, I discover in those of *Elephanta* the different tastes of different sculptors, though performed at the same time. Doubtless also many additions have been made, at later periods, to the first design; and, if I might venture, without being condemned as too hypothetical, to say so much, I have thought, whether the first design of many cave-temples had not greatly the air of some traditionary resemblance to a floor of the ark, the roof being always low, the center pretty spacious, the columns on either side resembling the uprights of that edifice, the object (or its symbols) of worship being at the upper end, (but rarely hidden by inclosure) and the priests chambers on each side of it; if this be fact, then the absence of light, except from the door, is no less commemorative than solemn; artificial illumination supplying its place on necessary occasions.

Sculpture attains not to established proportions till after diligent attention; therefore as the figures which adorn the antient temples of India are commonly well proportioned, and well worked in respect of handling, we must regard these rather as traditionary taste improved, than as original beginnings of Art.

India abounds in magnificent tombs and palaces, as well as temples, but those structures of every kind which seem most justly to claim remotest antiquity, are of very great labour, great masses and magnitude, but of least ornament, and of fewest parts; those temples most approaching to the pyramidal form (unless this form was imported by the Egyptians) and rising by steps, least hollowed within, and rather adapted (in appearance at least) for external ascent, than for internal accommodation. We have reason to believe that the same manners and customs, the same dresses, the same ornaments, the

the same taste, have been cultivated in India full three thousand years: allusions in their ancient writings, accounts transmitted by ancient (foreign) authors, and the witness of existing antiquities, attest the fact: and had not the incursion of SESOSTRIS introduced tenets which afterwards spread widely, perhaps little hesitation need be used in placing Indian Art as the most ancient of all, perhaps the origin of all others; at least it is certain, that where jurisprudence and public institutions of law, of morality, of religion, and of decorum, were studied, and well regulated; where power, and wealth, and plenty were associated; where temples and palaces, and magnificent tombs were common; where dramatic performances were in esteem, and where embellishment in general both personal and domestic, was in request, there might the Arts be expected to flourish.

When we know little of the history of a country, we know of course less of the history of its Arts: a few general principles, are all we can apply to such instances: peace and war, conquest and defeat, doubtless had greatly the same effect in promoting or suspending the Arts in India, as elsewhere; but not perhaps, altogether, for the class of warriors usually contending only with others of the same class, the husbandman often felt not the rage of war, though it did rage, neither was the trader, nor the Bramin, interrupted—and may we not justly add the Artist?—if the artist, as a profession, was not allied to the duties of the Bramin, or at least, under the protection of the order.

We have said the structures of India were magnificent, and the sculptures not ill proportioned; as to the pictures of that country, they display splendid colours, but without harmony; and tolerable drawing, but without grace: they are all light and no shadow; consequently they have no repose. They exhibit no know-

knowledge of perspective, or keeping; but are too flat, too uniform, too insipid. I judge from having seen several portraits, &c. of their Nabobs, and other expensive performances, executed by persons certainly esteemed of no mean skill. Ordinary pictures have been for a long time no rarities: but from these we cannot judge.

As to the Arts of other Asiatic empires, China seems principally to engross them. The Chinese have merit, but not that merit which requires extent of thought or sublimity of conception: fidelity and resemblance, neatness and delicacy, we may allow them; patience and labour, the mechanic practice of Art they possess; but they possess not that refined elegance which originates in the deeply reflective mind, or that impressive effect which captivates the spectator, and impassionates the heart.

OF

OF THE ARTS IN THE COUNTRIES ADJACENT
TO BABYLON.

PEACE is the friend and reviver of Art, war is its enemy and destroyer; as peace has contributed to the security, ease, and riches, of a state; the disposition of its inhabitants has been turned to the acquisition of enjoyments, of amusements, of elegancies, which at less favourable periods were forgotten or relinquished. For, when inhuman war, preceded by alarm and dread, accompanied by terror and distress, followed by massacre, famine, and pestilence, overwhelms mankind, where is the possibility of that sedate self-possession, of that cool contemplative forecast, or reflection, required by every exertion for the improvement of Art? The various political events of the times, therefore, ought to be considered in their aspect on subjects under enquiry, if we seek intimate and particular information respecting them: but as this would introduce undue length, and irksome repetition in reference to the Arts, it is better to bear in mind the natural connection and influence of these events; in conjunction with that impenetrable obscurity which surrounds the earlier periods of history. This obscurity is the more perplexing, as it arises from various causes;—from the entire want of information, and the total silence of historians;—from their little attention to these studies;—from the confusion of their reports; and from the inadequacy of their judgments.

A stranger who visits a remote kingdom, must be liable to much ambiguous information, even if he can have access to the proper channel for obtaining information; he can scarce avoid embracing the opinions

of his instructor, though perhaps another person might state the same subject in a different manner, and, of all which he hears or sees, he will judge after the mode to which he has been accustomed, and by comparison with the same kind of subject, as he has heard or seen it, in his own country. If we suppose such a traveller designedly impartial, and as far as may be, unbiassed, in his principles of rectitude, though he may not intendedly use the privilege of travellers, and magnify distant objects, yet being under the necessity of communicating his information in such a manner as may be intelligible to his auditors, at home, in another country, and in another language, his accounts must needs deviate somewhat from exactness, and excite ideas not punctually correspondent to the subject under description. Add to this, the rarity of Copies in ancient times, and the casual errors of transcribers throughout a series of ages, and we shall form some conception of the allowances necessary to be made in reading ancient authors, and of the embarrassments under which we labour in perusal of them.

As a complete or accurate history of this very ancient empire is little to be hoped for, a glance or two at some of its leading events is all I propose.

We have formerly concluded that about one hundred years after the deluge, men were sufficiently multiplied to think of building a capital city, and an immense tower, which afterwards received the name of Babel; this may well be thought to have remained in some considerable degree, the metropolis of those families who continued seated in the country around it. NIMROD or NINUS, (supposed to be the first *Bel* or *Baal*, i. e. Lord) emigrating from Babylon, built Nineveh about A. M. 1955, which, from the success attending his exertions and prowess in war, and his transplanting

planting the people whom he conquered into this his new city, in time rivalled and exceeded Babylon, becoming the absolute metropolis of the Assyrian empire; which gradually extended itself very far on all sides in Asia. Nineveh the seat of empire, was doubtless the seat of Art; and by what accounts are come down to us, may be considered as a city of great magnitude, and magnificence, including royal palaces of very extensive dimensions. From the foundation of the city, to its ruin under SARDANAPALUS, A. M. 3255, ante A. D. 747, was about 1300 years: and though it might afterwards in some degree recover from this fall, yet now Babylon resumed its former superiority, and long maintained it.

On the ruins of the Assyrian power arose two empires, the Median, and the Babylonian; ruled by those who had formerly been governors of these districts under SARDANAPALUS. ARBACES had Media; BELESIS Babylon, Chaldea, and Arabia. ARBACES resided at Nineveh, and there governed his new empire, nineteen years himself, and his successors about 135 years. About ante A. D. 612, A. M. 3390. NABOPOLLASSAR in conjunction with CYAXARES besieged Nineveh, and to gratify the Medes, totally destroyed it—from which time Babylon became the sole metropolis of the Assyrians.

With the destruction of Nineveh, no doubt the specimens of Art it possessed were destroyed also; those only that were portable, could be rescued from the general ruin, and, if the Babylonians were not too inveterate against a rival city might be transferred to Babylon.

Babylon underwent various fates; being first subject to BELESIS or NABONASAR, the BALADAN of the scriptures (Isaiah xxxix. 1.) whose son *Merodach* BA-

LADAN sent the famous embassy to HEZEKIAH king of Judah; ante A. D. 713. About 87 years after which circumstance NABOPOLLASSAR revolting from the king of Assyria, seized Babylon; and was succeeded by his son NEBUCHADNESSAR who prodigiously adorned that city. Ante A. D. 539. CYRUS took Babylon; as did ALEXANDER the Great, ante A. D. 331, whose exploits while there, together with his magnificence, and ostentation, his debauchery and profligacy, are well known: there he died; and his kingdom being divided, Babylon fell to the share of SELEUCUS; and was totally ruined; partly by inattention to its banks for restraining the water, and partly by the rivalship of a new city about ante A. D. 293, and the space within its walls was made a park for hunting, by the Parthian kings. When its walls were entirely destroyed is not known: nor is its antient site at present ascertained.

In connecting the history of Art with that of Babylon, we may refer principally to three points of time: first, the earliest instance of Art in the tower of Babel; secondly, the ostentation of NEBUCHADNESSAR; and thirdly, its state when supporting the profligacy of ALEXANDER. But as no remains of any of its productions are come to our knowledge, we are of necessity forced to acquiesce in what accounts are transmitted to us: which relate little of those remote times when Art was in its infancy. It seems to me that to acquire ideas of that state, we must advert to the period when MISRAIM the son of HAM, quitting the plains of Shinar, settled in Egypt (this might be A. M. 1800, or ante A. D. 2200.) and there practised the Arts then known in Babylon; though perhaps somewhat varied, to suit the differences of climate, and soil, and other peculiarities.

OF THE ARTS IN EGYPT.

IF MISRAIM the son of HAM, was, as is usually said, the first prince in Egypt, if he went thither from the plains of Shinar, we may well attribute to the Egyptian polity the remotest antiquity; nor need we hesitate to conclude that the rudiments of Art were introduced by the earliest settlers, and being cultivated with attention, rose to considerable importance. In fact, the remains of Egyptian buildings, excited curiosity and admiration, even in times which we call ancient; and were visited as antiquities by those acquainted with studies of Art, as well as Philosophers; we need only instance, HERODOTUS the historian, and HOMER the poet, among the Greeks, and among the Romans GERMANICUS, who by inspecting the antiquities of Egypt, irritated the suspicious TIBERIUS, A. D. 19.

We find traces of the Egyptian power, and government, in the history of ABRAHAM; which also informs us of Egypt's fertility. In the time of JOSEPH, we trace the same order of traffic, and caravans, as in later ages; and sufficient indications of pomp and splendour to justify our conceiving of much more than is actually expressed. When we consider the nature of the country, that then, as now, the overflowing Nile was the source of plenty, we may infer that then, as now, canals to direct its waters where they did not naturally reach, would be acceptable: and that some of them, at least, would be great works, and require no little skill in their conductors. Add to this, that during the annual inundation, the lower grounds being uninhabitable, the upper grounds became natural stations

tions for cities; that these cities required a solidity of construction, for various purposes; whether to resist the weight of waters in some points, or to contain the stores and property of the inhabitants: these, in conjunction with the usual causes of strength and embellishment in cities, such as fortifications for resistance, palaces for rulers, and especially temples for worship; would prompt, if not rather force, the governors to employ the most durable materials, and the most skilful construction. It is not unlikely that among the nations who first used stone in building, we should reckon the Egyptians; for, though brick in union with timber, might long maintain its station for smaller edifices, yet for larger works, and for works exposed to alternate water and heat, stone is unquestionably the only fit material. We may imagine, that a framework of timber, not unlike the skeleton of a tent, filled up with tenacious clay, might be the early hut; to this clay succeeded unburnt bricks, which, well dried in the sun, bid fair to be durable in a land rarely visited by rain. The next step was, to burn bricks thoroughly, especially for buildings of size, and then the adoption of stone was an easy transition. We find the Israelites engaged in making brick; but that is not conclusive against the use of stone; as stone was found only in upper Egypt; whereas the soil of Goshen, in lower Egypt, where the Israelites dwelt, was rather earth and clay than stone, rather meadow than rocky. Also, to convey heavy burdens of stone up the Nile, against the stream, was useless; when by the side of the river, in its upper parts, huge quarries offered themselves, with a ready and favourable passage down the stream. The Israelites built for PHARAOH "store-cities"—treasure cities, or magazines, for corn, &c. which the LXX render 'fortified cities.' To consume the
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the labour of so many men as were probably employed on them, they were, we may suppose, of considerable magnitude; but of these we have no remains.

Whether, as JOSEPHUS asserts, the Israelites also built the pyramids, or not, their antiquity entitles them to our earliest attention, and we come now to consider those very astonishing memorials of antient structure. The pyramids, solid by their materials, and permanent by their form, remain to justify the accounts transmitted to us of other edifices. Of these the largest is thought by travellers to be the oldest; it is in length on its sides, about 700 feet, its angular height the same, its perpendicular height not quite 500 feet; resting on a base of rock, of which every advantage has been taken, and which, toward the bottom, is perhaps partly cased; the rest of the building being a solid mass of stones; some of them prodigious large, and all very weighty, especially to raise to so great a height. By what king this was built is uncertain: HERODOTUS calls him CHEOPS: and says the second pyramid was built by CEPHREN his brother: by SYNCELLUS, NITOCRIS is said to have built the third pyramid. In such uncertainty has issued such mighty labours! No mention has ever been made of the name of the architects employed: perhaps as artists they were little regarded.

As these are among the earliest instances of Art, Let us consider what principles of Art they possess. (1) Their form is that best fitted for durability, (2) their height renders them conspicuous, (3) their workmanship is excellent: the stones, which compose the chambers usually visited, are nicely joined, well cut, and polished; now as this is the result of experience in workmanship, it demonstrates—these are not the original instances of application of stone in buildings. Moreover the tomb inclosed is of porphyry; whose difficulty

difficulty to work is well known, and baffles the skill of modern Artists. Let us also remark some things in which these buildings are deficient. (1) They have no ornaments; not even the tomb has any relievo on it, (2) they have no hint of columns of any kind, or mouldings to correspond with them: (3) they have no circular arches throughout their construction;—other ancient Egyptian buildings generally have ornaments in profusion, though of hieroglyphics only. Was this the result of the state of Architecture at this time? Had the original tower of Babel, of which I conceive these are imitations, no arches? HERODOTUS indeed mentions arches as supporting parts of it; but were they *circular* arches, and if they were of that form, were they not added afterwards? rather were not these pyramids transcripts of that famous edifice (which STRABO calls pyramidal) before its enlargement, and ornament by NEBUCHADNESSAR? but which, being composed of more durable materials, accredit the accounts of that original which they endeavoured to emulate. With this idea agrees the general form of all the ancient Egyptian temples remaining, which is universally pyramidal, and of several very ancient structures in India; whose general resemblance is little short of exact. We run little risque in dating the pyramids before any other remaining structures.

We can by no means pretend to determine strictly the course of improvements adopted in private constructions, or even in sacred edifices, but as the usual progress of things is from small to large, we may acquire some idea of this course; and we may as well exemplify it in the buildings of Egypt as in those of any other nation. Always remembering, that probability is all that can be offered on such very remote subjects; and this, as combined with, and regulated by, the manners of a people, their wants, the events of their

their history, their mixtures with other nations, and partial, or total, adoption of their customs, the accidents of their climate, and the nature of their religious rites and ceremonies.

The private and humble dwellings of ordinary inhabitants, were never, in any country, so solidly constructed as to defy the ravages of time; nor were those of the most opulent individuals designed for purposes beyond their personal accommodation. Palaces indeed were public buildings, and engaged the best Art of a nation; but these, in case of war and capture by the enemy, were most likely to suffer in general pillage. The temples only, whose sanctity might secure them from ruin, while their construction, often superior to that of the palaces, ensured their duration,—the temples only, can be expected to exhibit to later ages, the principles of Art as understood at the time of their erection. To this agrees the present state of all the antiquities existing in Egypt; a few ruins, scarce discernable, remain here and there; of some of the royal buildings in that country; but, in general, the palaces may be regarded as leveled to the ground; whereas sundry temples have escaped the fury of men, and the accidents of ages, and remain; though decayed yet decisive, monuments of antient grandeur.

The first temples were like the first dwellings, simple in construction, and small in dimensions: the supposed habitation of a God, or a Goddess, differed little from the real habitation of the votary. Perhaps a simple cabin; or if a hedge, a mound of earth, or other small inclosure surrounded it, this slight fence was thought sufficient to indicate its consecration, and to prevent intrusion. Afterwards, when the support of an officiator was deemed honourable to the Divinity, the temple must be augmented to accommodate the

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residents;

residents; and strange indeed would it be, if the residents in one temple did not wish to honour their tutelary Deity with more costly offerings, in more sumptuous structures, and with more numerous worshippers than their rivals. These required enlarged dimensions of the edifice, and enlarged dimensions required additional skill in the architect. If the longer beams were not better sustained than the shorter, they would bend, perhaps break; if the roof was not better constructed, it would alarm, and might destroy the votaries: the beams, therefore, were propped with supports, and Geometry was called in to adjust the roof. It is true, no *wooden* structures remain to demonstrate this hypothesis, yet in some *stone* buildings are preserved very probable vestiges of such a progress.

The position of a column in the middle of an entry, seems by no means so convenient as to be supposed desirable; but it may here support and prop the incumbent weight; and, certainly, a row of columns in the middle of an edifice, from end to end, seems calculated for no superior purpose, being equally foreign from use and beauty. In fact, the awkwardness of this position was soon discovered, and columns were removed to a proportionate distance on each side the center; thereby acquiring uniformity at the same time they contributed strength.

Perhaps the word column ought not to be used as descriptive of these supports; they were probably mere upright beams; their branches lopped, but their trunks rough as nature furnished them; probably too the idea of a capital as an ornament might be suggested by an additional block to render one or other of sufficient length: and thus might some happy genius, pleased with the appearance of a *head-piece*, and impressed

pressed with the beauty of uniformity, unite by rule what before was the effect of chance, and originate the rudimental principles of what we now term an ORDER. This appears to me as likely an account of that strange peculiarity in the Doric order (undoubtedly the most ancient), of having no base, but in all its remaining early specimens, going straight into the ground, as the commonly received supposition of its resemblance to the human frame; which can be satisfactory only to those who imagine *that column* was anciently without feet.

The internal distribution of a temple deserves attention; for think not the holy and most holy were equally accessible: the magnificence of the portico first struck the mind with solemnity, before the worshippers entered the sacred edifice; which was not on all occasions; for sacrifices were usually offered in the area *before* the temple, not inside the building, which was totally dark, having no windows; and little light from the door-way. Having passed the portico, the door admitted into the first apartment, beyond which was the adytum, or most profound recess. Agreeably to these ideas, and in traditionary imitation of the venerable gloom of consecrated groves, most of the Pagan rites within their temples were performed in obscurity; or torches and lamps added a dim lustre to the mystic ceremonies. Such was their general construction: but temples dedicated to many deities, were constantly open at the top; whether, supposing such an assembly like that of the Gods on Olympus, or whether, to provide against mistakes in votaries, who might worship a wrong God of the *assortment*, I will not determine.

I conceive, that most, if not all, of the truly ancient Egyptian rites, were commemorative of facts, or of persons, or of both united. Nothing seems more pro-

bably to have been their origin than a desire of informing posterity on the subject of certain occurrences esteemed interesting, and to transmit ideas and relations of them to future generations: but where historic records are unknown, except to a very few, where letters (if existing) do not popularly prevail, what better method can be suggested to assist tradition, than ceremonies imitating and representing in some degree the fact to be transmitted? Suppose it a bloody battle;—a sham fight renewed the whole story; especially if the names of the contending parties were annually repeated: Suppose it a death deeply lamented;—an annual mourning on the day of decease, and especially if accompanied by funeral solemnities, for such or such a person, revived the grief of all attendants. On the other hand, if it was a signal benefit,—joy and exultation had its memorative force on this occasion; and fell little short of that pleasure which attended the original fact. This was doubtless the first mode of historic information; it is in its nature the most impressive, and the most lasting: witness the passover yet retained among the Jews, the Eucharist among Christians, and many similar instances, though perhaps somewhat changed in their objects by succeeding superstitions, still existing in the east. The Arabs have some, they refer so far back as to Ishmael: and Egypt has some, very plausibly thought to be derived from the generations which succeeded *Osiris*.

The first worship was in the open air; or in the solemn grove: nor was any tent, shed, or protection raised, till a sacred enclosure, at least, if not till an idol, was to be protected; to whom after a while, a guardian was added. To accommodate the idol, a house was built, and to accommodate the guardian, this house had various additions, and augmentations, till

till it became what we term a temple. This, in a few words, is the history of Architecture; varied no doubt by a thousand different circumstances, local, or accidental, to suit the ability, or the fancy, or the superstition, of the time and place, or of erectors and patrons.

Sculpture in Egypt appears to have early reached a certain degree of merit, and to have adopted a certain style, mode of expression, and effect, which it long retained: and which in some departments became venerable and sacred. That the Egyptians practised sculpture in wood, from early ages, appears among other instances from the number of figures shewn to HERODOTUS by the priests of Egypt, representing so many (I suppose, *Royal*) priests in succession, every one being obliged to place there his statue: each of which was denoted as a "*pyromis*, son of a *pyromis*;" i. e. a great personage, but no deity. After wood, ivory was a very favourite substance, being easily cut, and of great delicacy. Sycamore wood was in repute among the Egyptians. It may bear a query whether it was not part of the office of the Egyptian priests to provide idols for the temples; perhaps, of their own performance: this may derive some support from the Israelites' application to AARON to make them Gods; and from the part he took in that business. Had not the people seen such instances in the country they quitted? Why else overlook the abilities of BEZALEEL? and HOLIAB?

Many circumstances concurred to render statues of wood likely to be the first adopted: the material being easily worked, light of carriage from place to place, when requisite, as in public religious processions, light of weight, if placed on any support, or pedestal, and susceptible of painting, gilding, and other ornament.

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Sculpture in Egypt appears to have early reached a certain degree of merit, and to have adopted a certain style, mode of expression, and effect, which it long retained: and which in some departments became venerable and sacred. That the Egyptians practised sculpture in wood, from early ages, appears among other instances from the number of figures shewn to HERODOTUS by the priests of Egypt, representing so many (I suppose, *Royal*) priests in succession, every one being obliged to place there his statue: each of which was denoted as a "*pyromis*, son of a *pyromis*;" *i. e.* a great personage, but no deity. After wood, ivory was a very favourite substance, being easily cut, and of great delicacy. Sycamore wood was in repute among the Egyptians. It may bear a query whether it was not part of the office of the Egyptian priests to provide idols for the temples; perhaps, of their own performance: this may derive some support from the Israelites' application to AARON to make them Gods; and from the part he took in that business. Had not the people seen such instances in the country they quitted? Why else overlook the abilities of BEZALEEL? and HOLIAB?

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We cannot properly call the rough unhewn styli, or memorial pillars, or Betulia, by the name of Sculpture: though I think, we must allow them to be very early approaches to it; if not the origin of this Art. But we are to consider them as too large and cumbersome to be carried about the person, while yet the same devotion that erected them, would wish to have the fact memorialised by the most convenient tokens, by tokens relating to the power, or divinity, so commemorated; and, as by degrees, the idea prevailed of that divinity in some sort accompanying its representations, the devotee would wish to have those advantages always at hand, always in his house, always about his person, as well as in the public structure or temple; and hence the numerous smaller statues of wood, or of metal, which were little else than so many protecting deities, talismans, or charms. But if we are to consider most of the public Egyptian religious rites, as being commemorations of deceased persons, *Osiris*, *Isis*, and others, we may conclude these persons were represented as present at such ceremonies; often, by their images together with their symbols;—these images were imitations of those coffins wherein they were inclosed;—those coffins were no other than the mummies of these supposed deities, and as we know the

the general form of mummies, we perceive in them the first objects of study proposed to Art.

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The Ethiopians, and perhaps natives of upper Egypt also (often spoken of under the name of Ethiopians) had flat noses: the Egyptians were altogether sun-burnt and brown of colour.

The attitude of their figures is stiff and awkward: often the feet parallel; especially in sitting figures. In standing figures, one foot is commonly advanced. In their figures of men, the arms generally hang down on the sides; to which they also adhere; consequently, so far as depends on the arms, they are motionless. *Harpocrates* with his finger on his lips is an evident exception, yet even his arm adheres closely to his breast. In their figures of women, only the right arm adheres to the side, the left being folded on the bosom: they are very thin-waisted. Sometimes their attitudes were crouching, or resting on the knees and heel; a position still retained in the east, and used by servants before their masters. Probably where this attitude occurs it denotes a worshipper, or suppliant.

Their style of drawing has as few projections as possible; a smooth even line prevails uniformly: the bones and muscles are but slightly hinted, the nerves and veins not at all. The knees, elbows, and neck, shew the risings of nature: the spine is rarely visible; not at all in figures placed (as most of them were) against columns.

The heads of Egyptian figures have eyes descending obliquely, scarcely sunk at all into the head, but level

with the superficies of the face; the eye-brows, eye-lids, and form of the lips, are usually indicated by lines cut in the stone: the eye-brows rise at their extremities on the temples; the cheek-bone is high, and strong; the chin meagre and short, not forming a well-shaped oval to the head: the junction of the lips, instead of descending somewhat at its external termination, rises; the mouth is always shut; the ears are placed remarkably high; the hands are ordinary, the feet are flat, and large, the toes flat without articulations, the nails are denoted by angular incisions in no degree rounded.

In their figures of certain animals the Egyptians adopted much freer principles, gliding outlines and winding sweeps; and the parts are well made out: the reason seems to be, that religious veneration did not equally include them as objects of concern, whereas the human statues being usually representations of divinities, or kings, or priests (their substitutes on earth) superstition once satisfied, there fixed its standard. PLATO says the Egyptian sculptures of his day, differed nothing from those made a thousand years before; if this should be relied on, we may by means of the Egyptian statues remaining, give a very good guess at the original productions of Art among them; and perhaps not among them only, as that period of time carries us back to a date, when this degree of merit seems what might be natural to the Art, as then practised in most nations.

It was not possible, in after times, when they represented gods with the heads of hawks, or lions, or cats, that elegance should ensue; the composition was ruined at once. Reason supposes that these wild thoughts were adjuncts to the figure, which at first was free from them; the taste that could adopt them, deserves not the name.

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The sphinx was a favourite subject in Egypt; and some of them are well treated: they have the head of a woman, the hinder parts of a lion. There are also men-sphinxes, and other variations.

In regard to their draperies, most of their men figures are naked, except a napkin about the loins; arranged in small folds, but none are ever quite naked. Their women-figures are covered with drapery, but it fits so close to the body, as to be sensible only at its edges, about the neck, and the legs; and, where folds naturally must be, they are very lightly indicated: whence at first sight they may be thought naked, though intirely clothed. It is likely these dresses mean to represent extremely fine muslin; and I have sometimes thought that muslin of this delicate texture was really the famous fine linen of Egypt.

Their bas-reliefs are nearly flat: which is one reason why many of them are well preserved to this day.

It is to be observed, that many Greek masters have occasionally imitated Egyptian figures; that often, one style is grafted on the other; and that, though the Egyptians themselves never quitted their prescribed mode, yet foreign countries, where the worship of their gods prevailed, were not so scrupulous. Now it sometimes happens that as the most considerable remains of Art (supposed Egyptian) are these imitations, and variations of ancient Egyptian productions, a false idea is conceived from them, in relation to genuine works of that country. Egypt itself affords a few temples only:—Rome offers some truly ancient specimens; but many which are only Greco-Egyptian. Hieroglyphics are a sure sign of antiquity: most others are doubtful. Imitations, however, being once fashionable at Rome, contribute to convey a general, though not an accurate knowledge, of the taste they copied.

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ficulty to work is well known, and baffles the skill of modern Artists. Let us also remark some things in which these buildings are deficient. (1) They have no ornaments; not even the tomb has any relievo on it, (2) they have no hint of columns of any kind, or mouldings to correspond with them: (3) they have no circular arches throughout their construction;—other ancient Egyptian buildings generally have ornaments in profusion, though of hieroglyphics only. Was this the result of the state of Architecture at this time? Had the original tower of Babel, of which I conceive these are imitations, no arches? HERODOTUS indeed mentions arches as supporting parts of it; but were they *circular* arches, and if they were of that form, were they not added afterwards? rather were not these pyramids transcripts of that famous edifice (which STRABO calls pyramidal) before its enlargement, and ornament by NEBUCHADNESSAR? but which, being composed of more durable materials, accredit the accounts of that original which they endeavoured to emulate. With this idea agrees the general form of all the ancient Egyptian temples remaining, which is universally pyramidal, and of several very ancient structures in India; whose general resemblance is little short of exact. We run little risque in dating the pyramids before any other remaining structures.

We can by no means pretend to determine strictly the course of improvements adopted in private constructions, or even in sacred edifices, but as the usual progress of things is from small to large, we may acquire some idea of this course; and we may as well exemplify it in the buildings of Egypt as in those of any other nation. Always remembering, that probability is all that can be offered on such very remote subjects; and this, as combined with, and regulated by, the manners of a people, their wants, the events of their

their history, their mixtures with other nations, and partial, or total, adoption of their customs, the accidents of their climate, and the nature of their religious rites and ceremonies.

The private and humble dwellings of ordinary inhabitants, were never, in any country, so solidly constructed as to defy the ravages of time; nor were those of the most opulent individuals designed for purposes beyond their personal accommodation: Palaces indeed were public buildings, and engaged the best Art of a nation; but these, in case of war and capture by the enemy, were most likely to suffer in general pillage. The temples only, whose sanctity might secure them from ruin, while their construction, often superior to that of the palaces, ensured their duration,—the temples only, can be expected to exhibit to later ages, the principles of Art as understood at the time of their erection. To this agrees the present state of all the antiquities existing in Egypt; a few ruins, scarce discernable, remain here and there, of some of the royal buildings in that country; but, in general, the palaces may be regarded as leveled to the ground; whereas sundry temples have escaped the fury of men, and the accidents of ages, and remain, though decayed yet decisive, monuments of antient grandeur.

The first temples were like the first dwellings, simple in construction, and small in dimensions: the supposed habitation of a God, or a Goddess, differed little from the real habitation of the votary. Perhaps a simple cabin; or if a hedge, a mound of earth, or other small inclosure surrounded it, this slight fence was thought sufficient to indicate its consecration, and to prevent intrusion. Afterwards, when the support of an officiator was deemed honourable to the Divinity, the temple must be augmented to accommodate the

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residents; and strange indeed would it be, if the residents in one temple did not wish to honour their tutelary Deity with more costly offerings, in more sumptuous structures, and with more numerous worshippers than their rivals. These required enlarged dimensions of the edifice, and enlarged dimensions required additional skill in the architect. If the longer beams were not better sustained than the shorter, they would bend, perhaps break; if the roof was not better constructed, it would alarm, and might destroy the votaries: the beams, therefore, were propped with supports, and Geometry was called in to adjust the roof. It is true, no *wooden* structures remain to demonstrate this hypothesis, yet in some *stone* buildings are preserved very probable vestiges of such a progress.

The position of a column in the middle of an entry, seems by no means so convenient as to be supposed desirable; but it may here support and prop the incumbent weight; and, certainly, a row of columns in the middle of an edifice, from end to end, seems calculated for no superior purpose, being equally foreign from use and beauty. In fact, the awkwardness of this position was soon discovered, and columns were removed to a proportionate distance on each side the center; thereby acquiring uniformity at the same time they contributed strength.

Perhaps the word column ought not to be used as descriptive of these supports; they were probably mere upright beams; their branches lopped, but their trunks rough as nature furnished them; probably too the idea of a capital as an ornament might be suggested by an additional block to render one or other of sufficient length: and thus might some happy genius, pleased with the appearance of a *head-piece*, and impressed

pressed with the beauty of uniformity, unite by rule what before was the effect of chance, and originate the rudimental principles of what we now term an ORDER. This appears to me as likely an account of that strange peculiarity in the Doric order (undoubtedly the most ancient), of having no base, but in all its remaining early specimens, going straight into the ground, as the commonly received supposition of its resemblance to the human frame; which can be satisfactory only to those who imagine *that column* was anciently without feet.

The internal distribution of a temple deserves attention; for think not the holy and most holy were equally accessible: the magnificence of the portico first struck the mind with solemnity, before the worshippers entered the sacred edifice; which was not on all occasions; for sacrifices were usually offered in the area *before* the temple, not inside the building, which was totally dark, having no windows; and little light from the door-way. Having passed the portico, the door admitted into the first apartment, beyond which was the adytum, or most profound recess. Agreeably to these ideas, and in traditionary imitation of the venerable gloom of consecrated groves, most of the Pagan rites within their temples were performed in obscurity; or torches and lamps added a dim lustre to the mystic ceremonies. Such was their general construction: but temples dedicated to many deities, were constantly open at the top; whether, supposing such an assembly like that of the Gods on Olympus, or whether, to provide against mistakes in votaries, who might worship a wrong God of the *assortment*, I will not determine.

I conceive, that most, if not all, of the truly ancient Egyptian rites, were commemorative of facts, or of persons, or of both united. Nothing seems more prob-

bably to have been their origin than a desire of informing posterity on the subject of certain occurrences esteemed interesting, and to transmit ideas and relations of them to future generations: but where historic records are unknown, except to a very few, where letters (if existing) do not popularly prevail, what better method can be suggested to assist tradition, than ceremonies imitating and representing in some degree the fact to be transmitted? Suppose it a bloody battle;—a sham fight renewed the whole story; especially if the names of the contending parties were annually repeated: Suppose it a death deeply lamented;—an annual mourning on the day of decease, and especially if accompanied by funeral solemnities, for such or such a person, revived the grief of all attendants. On the other hand, if it was a signal benefit,—joy and exultation had its memorative force on this occasion; and fell little short of that pleasure which attended the original fact. This was doubtless the first mode of historic information; it is in its nature the most impressive, and the most lasting: witness the passover yet retained among the Jews, the Eucharist among Christians, and many similar instances, though perhaps somewhat changed in their objects by succeeding superstitions, still existing in the east. The Arabs have some, they refer so far back as to Ishmael: and Egypt has some, very plausibly thought to be derived from the generations which succeeded *Osiris*.

The first worship was in the open air; or in the solemn grove: nor was any tent, shed, or protection raised, till a sacred enclosure, at least, if not till an idol, was to be protected; to whom after a while, a guardian was added. To accommodate the idol, a house was built, and to accommodate the guardian, this house had various additions, and augmentations, till

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duce. The natives of Egypt were not entirely removed from somewhat of a Chinese figure, and such many of their statues represent them: some have thought ARISTOTLE justifies the remark that the bone of their legs turned outwards.

Their female figures though generally slight of shape have very large breasts.

The Ethiopians, and perhaps natives of upper Egypt also (often spoken of under the name of Ethiopians) had flat noses: the Egyptians were altogether sun-burnt and brown of colour.

The attitude of their figures is stiff and awkward: often the feet parallel; especially in sitting figures. In standing figures, one foot is commonly advanced. In their figures of men, the arms generally hang down on the sides; to which they also adhere; consequently, so far as depends on the arms, they are motionless. *Harpocrates* with his finger on his lips is an evident exception, yet even his arm adheres closely to his breast. In their figures of women, only the right arm adheres to the side, the left being folded on the bosom: they are very thin-waisted. Sometimes their attitudes were crouching, or resting on the knees and heel; a position still retained in the east, and used by servants before their masters. Probably where this attitude occurs it denotes a worshipper, or suppliant.

Their style of drawing has as few projections as possible; a smooth even line prevails uniformly: the bones and muscles are but slightly hinted, the nerves and veins not at all. The knees, elbows, and neck, shew the risings of nature: the spine is rarely visible; not at all in figures placed (as most of them were) against columns.

The heads of Egyptian figures have eyes descending obliquely, scarcely sunk at all into the head, but level

with the superficies of the face; the eye-brows, eye-lids, and form of the lips, are usually indicated by lines cut in the stone: the eye-brows rise at their extremities on the temples; the cheek-bone is high, and strong; the chin meagre and short, not forming a well-shaped oval to the head: the junction of the lips, instead of descending somewhat at its external termination, rises; the mouth is always shut; the ears are placed remarkably high; the hands are ordinary, the feet are flat, and large, the toes flat without articulations, the nails are denoted by angular incisions in no degree rounded.

In their figures of certain animals the Egyptians adopted much freer principles, gliding outlines and winding sweeps; and the parts are well made out: the reason seems to be, that religious veneration did not equally include them as objects of concern, whereas the human statues being usually representations of divinities, or kings, or priests (their substitutes on earth) superstition once satisfied, there fixed its standard. PLATO says the Egyptian sculptures of his day, differed nothing from those made a thousand years before; if this should be relied on, we may by means of the Egyptian statues remaining, give a very good guess at the original productions of Art among them; and perhaps not among them only, as that period of time carries us back to a date, when this degree of merit seems what might be natural to the Art, as then practised in most nations.

It was not possible, in after times, when they represented gods with the heads of hawks, or lions, or cats, that elegance, should ensue; the composition was ruined at once. Reason supposes that these wild thoughts were adjuncts to the figure, which at first was free from them; the taste that could adopt them, deserves not the name.

The

The sphinx was a favourite subject in Egypt; and some of them are well treated: they have the head of a woman, the hinder parts of a lion. There are also men-sphinxes, and other variations.

In regard to their draperies, most of their men figures are naked, except a napkin about the loins, arranged in small folds, but none are ever quite naked. Their women-figures are covered with drapery, but it fits so close to the body, as to be sensible only at its edges, about the neck, and the legs; and, where folds naturally must be, they are very lightly indicated: whence at first sight they may be thought naked, though intirely clothed. It is likely these dresses mean to represent extremely fine muslin; and I have sometimes thought that muslin of this delicate texture was really the famous fine linen of Egypt.

Their bas-reliefs are nearly flat: which is one reason why many of them are well preserved to this day.

It is to be observed, that many Greek masters have occasionally imitated Egyptian figures; that often, one style is grafted on the other; and that, though the Egyptians themselves never quitted their prescribed mode, yet foreign countries, where the worship of their gods prevailed, were not so scrupulous. Now it sometimes happens that as the most considerable remains of Art (supposed Egyptian) are these imitations, and variations of ancient Egyptian productions, a false idea is conceived from them, in relation to genuine works of that country. Egypt itself affords a few temples only:—Rome offers some truly ancient specimens; but many which are only Greco-Egyptian. Hieroglyphics are a sure sign of antiquity: most others are doubtful. Imitations, however, being once fashionable at Rome, contribute to convey a general, though not an accurate knowledge, of the taste they copied.

As

As to Egyptian painting, none remains that we know of, except a few incrustations of colours on temples in upper Egypt; these, beautiful and fresh as the first day they were done, attest an excellence in their composition, which raises our admiration. Being painted on relievos they have no folds, or shades: some parts of them are gilt. As to the figures given by Mr. BRUCE they are not particular, or correct enough, to furnish a decision, even of what they represent: indeed the difficulty of procuring correct copies is insuperable.

There are also a few imitations of their mode of painting discovered at *Herculaneum*: but as these are comparatively modern, we cannot tell by them, what judgment to form of the originals they imitate; nor of their degree of imitation; whether they may justly be esteemed copies conducted by competent masters, or mere *memoranda*, or done by description.

Some few engravings on precious stones remain, to which may be applied the remarks made on their statues.

It may be strongly doubted whether Artists were in any respectable esteem in Egypt, as no mention is made of their names, or any notice of their stations hinted at, notwithstanding the admiration so often bestowed on the temples, palaces, &c. which they erected. A casual hint has preserved the name of MEMNON SYCNITES, and of him only, if indeed it be not the name of a statue, rather than an artist.

Very little is known respecting the condition of Art in Egypt in ages succeeding the time of SESOSTRIS: the devastations of NEBUCHADNESSAR and CAMBYSES, deprived the country of its records. HERODOTUS says but little on the subject; and very few authentic gleanings of remote antiquity fell to the lot of DIODORUS SICULUS. But after the dispersion of Art and Artists from Athens, by war and DEMETRIUS, the PTOLE-

MIES of Egypt gave great encouragement to skill and ability; I might add to patience, also, since porphyry especially, required no small portion of this quality to complete it as a work of Art, and very considerable works were about this time executed in Basalt. As these productions were altogether Grecian, and performed by Greek artists, they can scarcely be directly referred to the Arts of Egypt.

The successors of PTOLEMY EVERGETES, were monsters: Art could not flourish under such tyrants, and Thebes itself was almost utterly ruined under PTOLEMY LATHYRUS; as Alexandria had been by persecution and banishment of its citizens, and the flight of artists, by his father PHYSCON, ante A. D. 136. Arts and learning therefore rather existed than flourished, down to the days of the lascivious CLEOPATRA, and the enchanted ANTONY. Afterwards, when Egypt became a Roman province, the emperors deprived it of many of its noblest ornaments, which they transferred to Rome; where, under various fates, they have been hitherto preserved for the inspection of the curious; and this has been a favourable shelter to them, else had they been also destroyed by the same rude hands, as ruined Alexandria, and by the same barbarity as used the books of its library to light the fires of the baths, to the total extinction of the glory of Egypt.

PERSIA.

P E R S I A.

PERSIA had artists from the earliest ages; but time has deprived us of their performances. Persepolis alone offers any remains of their works in marble, and of their edifices; but as these buildings are almost totally destroyed, their figures, being bas-reliefs, are greatly injured: we can however discover the forms of their dresses, and enough to obtain a general idea of the objects of their worship.

The leading principles of their art are allied to those of Egypt; but no scientific Artist has yet published remarks on them;—neither can we tell their date;—nor determine whether they exhibit the best merit of their age: whether Art was then advancing, or declining, or at its height. Some Persian engraved precious stones are extant. After the Grecian manners were introduced among them, and after the establishment of the Parthian kingdom, their works, especially their medals, of which many remain, deviated from their ancient taste to that of the Greeks: but being no doubt conducted, and directed, if not executed, by Greek artists, we cannot justly estimate by them the merit of Persian Art.

PHENICIA.

P H E N I C I A.

THE Phenicians had the same principles of Art as the Egyptians, and Babylonians: but of these we can only judge from what medals are come down to us; no figure that we can appropriate to them being known. Carthage, being the daughter of Tyre, no doubt received its Art from thence; and by means of the medals of Carthage, we may estimate those of Phenicia; with little doubt, while the intercourse was frequent, and the relation acknowledged.

But what if Tyre and Zidon, universally placed among the most ancient of cities, and universally acknowledged most mercantile and opulent communities—what if they also cultivated the Arts, as we know they did letters; what if they trafficked in, and exported, gold and silver wares, ornamented with figures, or vases, embellished in various manners; or idols ready prepared for newly erected temples—in such case, it would be no wonder that HIRAM king of Tyre furnished such assistance to SOLOMON when building his temple.—It is at least evident, that the people who were the best cutters of wood, may be thought able sculptors, that those who built the best ships, must understand as well geometry, as astronomy, metallurgy, the mechanic Arts, and a variety of other knowledge—is it likely that where riches, and knowledge of these arts abounded, the Arts of Design should be omitted? It may indeed be thought they only circulated the productions of other countries: but it seems more probable, those who could make their own Hercules, and chains to secure him, could make other deities, if a market was open for them.

K

JUDEA.

J U D E A.

THE Jews were by no means exalted as Artists: SOLOMON performed his works by the help of foreign artists; and their national dread of idolatry discouraged the progress of Sculpture. What images of gods they occasionally adopted, were imported from abroad, and are usually denominated strange, or stranger-gods. Yet that they practised ornaments of various kinds, appears not only from the number of rings, bracelets, &c. worn by them; but may be further inferred from the number of *craftsmen*, (1,000 of them and smiths together) *chizzellers* which NEBUCHADNEZZAR carried to Babylon. The allusions in the Scriptures to various ornamental parts of dress, to embroidery, to jewels, and to other circumstances, prove they had no small share of ostentation; and though, it may be, that like the present Turks, they represented no living animal, yet as some few of their medals exist, with the type of the rod, and the vine, and the vase, it is not impossible they might indulge also in other ornaments, which did not require human or other figures.

It is very credible, that after the times of DAVID and SOLOMON, the golden calves of Bethel, &c. Art might receive the patronage of individuals whose houses and furniture, at least, would partake of the national taste, to the time of the Babylonish captivity; from which time to their subjection to the Romans, probably the eastern taste prevailed; and afterwards the Greek. HEROD's temple was altogether Grecised.

ARABIA.

A R A B I A.

As to the Arabs we know little about their attention to Art; and yet some very curious instances of Art remain among them: not forgetting the famous Caaba of Mecca; and the black stone of Venus, and its crescent.

The literature of the Arabs has been great; when it shall be better understood in Europe, we may find that this people have had their Art and their artists, and that from very distant periods.

Arabia is a region of great extent: the pastoral life is followed in many parts;—where moving tent-towns are in use, whatever ornaments or images Art may furnish they must be small: but in some cities they may be, and probably are, more considerable. Poetry has been, and is, highly cultivated;—and if at present, Mahometan superstition has forbidden representations by images, it is because MAHOMET found idols very numerous and popular; and from the gross worship attached to them, they became objects of his especial prohibition, and hatred.

OF THE ARTS IN EUROPE.

IF, as has been supposed by some learned men, HAM was the same person as *Cronus* or *Osiris*, and *Isis* was his wife, there seems much probability that several parts of Greece as well as Asia minor had very early intercourse with Egypt: but, if, as Sir ISAAC NEWTON supposed, by *Osiris* is meant SESOSTRIS, and by SESOSTRIS, SHISHAC king of Egypt in the days of REHOBOAM king of Israel, ante A. D. 1002, then the antiquity of that deity is very much abated, unless in this case, a revival and renewed application of those original idolatrous rites be supposed, as now transferred to the reigning king; which, from later instances of similar vanity, is not incredible. If *Osiris* be placed one generation lower, and so be the same with MIZRAIM, the various journeys he is said to have undertaken, and the colonies he sent out from Egypt, to settle in various parts, justify the inference of this intercourse. Not that JAPHET and his posterity (who quitting Babylon has occupied most European countries) was now excluded from them, but that, probably, many advantageous spots, bays, harbours, &c. were not by them at first discovered, and after discovery, were not peopled. Often also the inhabitants of newly erected towns admitted strangers into their communities; and indeed were glad of the additional strength they derived from such association.

MOSES says, Gen. x. 13. MIZRAIM begat *Ludim*, (the *Ludites*) which seems to point pretty strongly at the origin of the antient kingdom of *Lydia*. That MIZRAIM might have a son whom he named *Lud*, is not impossible; but that the form of the word used, expresses

presses a people, is certain; and that this people derived their origin from MIZRAIM, or Egypt. Lydia sent colonies into Italy.

Nevertheless, as the posterity of JAPHET (*Iapetos* among the Greeks) peopled Europe, though we cannot tell precisely the date of their quitting Babylon, except we refer it to the confusion of tongues, they naturally carried with them their share of the knowledge of their native land; to this, when they came to the sea-coast, they added that of navigation; and by this, if they proceeded northward, crossing large rivers, or if they proceeded southward, crossing the Archipelago, they entered and populated Europe. We should do wrong if we imagine any regular train of migration in these instances: we should rather conceive, that after various changes and removals, the colonists settled and fixed their habitations as directed by circumstances.

The most ancient monarchy of Greece whereof we have any historic account, is that of Sicyon; on the northwest side of the peninsula: this kingdom was first called *Ægialea*, perhaps from its first king *ÆGIALEUS*: whose reign is by Archbishop USHER, fixed to A. M. 1915, about the middle of the third century after the flood. It appears from hence, that he was cotemporary with NINUS in Assyria, and MIZRAIM in Egypt, and before the birth of ABRAHAM about 70 or 80 years.

Arcadia and *Argos* were little later in time, if at all; but we are not to consider these settlements in their early state as either numerous or splendid; though termed kings, their leaders were perhaps by courtesy complimented with the regal title, and little able to cultivate even the earth extensively, much less the decorative talents of their subjects, or associates. For as the numbers of their companion-subjects were rarely
very

very considerable, or very wealthy, but rather such persons as sought to improve their circumstances, we must suppose them first attentive to their support, before they could think of elegance.

It appears then that although Babylon furnished Europe with its first inhabitants, and that by means of Asia minor, and Lydia, &c. they kept up some communication with it, yet, that after a while the power of Egypt, and the ready passage thither by sea, superseded the former connection, and strengthened the intercourse between these countries. We may, therefore, rather expect the learning of the Egyptians to be imported into Greece, than that of Babylon, and rather the customs civil and religious, the manners, the taste, and the principles of Egypt, as distinct from, though traditionally, and perhaps closely, allied to the Babylonish, than those of that intended center of mankind in the west.

Egypt being the seat of a powerful monarchical government, and great population, was early one of the seats of Art, and capable of directing its efforts to very considerable undertakings; was enriched by its traffic with other nations; was furnished with all desirable materials for Art to work upon; and being very populous, and plentifully supplied with the necessaries of life, its inhabitants, and especially, its princes, had leisure to cultivate and study the principles of Art, and to unite practice with theory. From these causes becoming famous, foreigners from all parts resorted to Egypt; philosophers to study ethics, historians to procure materials for history, and architects to inspect its buildings, and their decorations, in order to imitate them in their native countries.

Europe was divided into numerous states, and provinces; and Greece especially, far from being united under

under one head, was subdivided into numerous communities, often jealous of each other, and often at variance; nor till their powers were settled, could that emulation, afterwards so impulsive, act with any effect, if indeed in behalf of Art it did really exist. The earliest settled cities were the forwardest in commerce: hence Tyre supplied Greece with many commodities, with manufactures, with letters, and with gods.

The more antient we suppose the settlements and society of Europe, the more their state of knowledge, and of art, is imperfect; their ideas and style are so much the nearer to that of simple nature, nor could the advances made in Art among better informed people, speedily reach them. In later times, after having attained to somewhat of prosperity, and even of renown, after being visited by foreigners for purposes of commerce, and perhaps being shewn by them productions superior to their own, the principle of imitation would exert itself, and latent genius would strike out novelty and improvement. Emulation, the natural companion of ingenuity, would prompt some to seek abroad that information not to be acquired at home, and the history of DEDALUS is a striking illustration of this sentiment. DEDALUS is dated 50 or 60 years before the war of Troy; and consequently must be placed according to the date of that event, which like most other points of chronology is variously assumed, not without plausibility, whether higher, or lower. He is said in conjunction with his nephew TALUS, to have invented the saw, the turning lathe, the wimble, the chip-ax, and other instruments of carpentry; but is especially noted for having visited the labyrinth of Egypt, in order to build a similar palace for MINOS king of Crete; for separating the legs of statues, and giving them an air of life, and motion; and for the application of sails

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to ships. The time of this illustrious genius forms an epoch in the history of Art. PAUSANIAS says, that some of his figures in wood remained to his time; and that notwithstanding their gross workmanship, they had somewhat noble, and even divine: that their workmanship could not but be gross, we may easily infer from the circumstances of their author; no less than from the relation of SOCRATES, who giving the opinion of the Sculptors of his day, said, if DEDALUS should return to earth, and perform works like those attributed to him, he would be laughed at by his fellow artists.

It is easy to conceive, that after any master had so far unshackled his Art, improved its principles, and increased its opportunities, succeeding Artists would seek and apply yet additional embellishments, and tread in the steps of their illustrious pattern: their works also would be more esteemed, more in request, and their every power be exerted to the utmost, to acquire or maintain, their reputation.

As we cannot accurately judge of the abilities of any people merely from description of their works, we naturally pay most attention to those whose performances are come down to us; and these I would slightly hint at, as divided into the schools of Hetruria, of Greece, and of Rome.

After the Egyptians, the Etruscans are the most ancient people, who by cultivating Art advanced it to a certain degree of perfection; and we are peculiarly interested in their behalf, because, what seem to be some of their earliest specimens of Art have happily survived the calamities of Ages, and are now submitted to our inspection.

Etruria was colonized partly from Ionia or Lydia, and partly from Greece: but these colonies peopled it,
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at various periods, and under various circumstances: The first colony was six hundred years before the latter, and under the conduct of TYRHENUS; whether the *Pelasgi* who accompanied him were properly a Greek people, or whether the Greeks of those days did not call all adventurers by sea *Pelasgoi*, may be doubted: I have some persuasion of the truth of the latter idea; which, if just, then the *Pelasgi* who settled in Etruria, might not be exclusively Greeks, from Arcadia, and Attica, but adventurers from Asia minor also, and consequently no strangers to the Arts of Assyria, and Lydia. However that might be, they settled in the country of (modern) Pisa, to which they gave the name *Tyrbenia*: they were acquainted with sea-affairs; and traversed the enterprize of the Argonauts; whence we may conclude their commerce, and their navy, to have been what in those days was thought respectable.

A second considerable colony re-inforced the former about 300 years before HERODOTUS; and now they spread throughout Italy, further extended their commerce, and formed alliances with the Phenicians, those universal traffickers.

The Abbé WINCKELMAN is of opinion, that the Etruscan works remaining, are manifest proofs that these latter colonies introduced into Etruria as well letters as Arts: which opinion is supported by their mythology, and the events they represent: but it is, also, every way possible they might have received instruction respecting these matters from Phenicia, if not from Egypt; and no reason occurs why they should not have been (like Sicily and Sardinia) included among the nations visited by those who were every-where dispersed under numerous leaders in the days of Cadmus (or of Joshua) which supposition does not deny their principal connection to have been usually with Greece;

to which the forms of their letters agree. It appears, however, that after the Trojan war, while Greece was tumultuated by civil dissensions, Etruria enjoyed a long peace; and as peace is the most benevolent friend of Art, especially when supported by commerce, Art flourished here, under a government seemingly popular.

The Etruscan style attained considerable correctness of Design, and proportion; was expressive, bold, and well pronounced; but deficient in delicacy, and grace: softness was by no means its character; but, in general, a suddenness of motion, and want of sweetness in its outlines; whose too angular turns produced a stiffness, a harshness, not to be expected from the merit of many of the parts, or the general composition of the whole.

Much of what has been said of the features, and often of the attitudes, as treated by the Egyptians, applies to the Etruscans; especially in their more ancient performances: their later works are perhaps scarce to be distinguished from the best Greek productions. After they were conquered by the Romans, they ceased to improve; and were too much intermingled with their masters, to be distinguished as a separate school of Art, but long before this they had furnished assistance in art and artists, to that, afterwards, emporium of the world.

As to those called Etruscan Vases, of which numerous specimens have come down to us, they are evident proofs of excellence in Art: their forms and compositions, their ornaments, especially the figures, and their variety in shape, and in size (some of them being very large) demonstrate the progressive improvements of a long course of years. The general likeness of their style, and their numbers, manifest also the existence of a school of Art, which conducted its works upon principles;

ciples; and as the artists seem to have been numerous, their profession seems also to have been in esteem. Late antiquarians have endeavoured to deprive the Etruscans of the merit of these performances, and to transfer it to the Greeks: though I do not think it originally of Etruria, yet as it might be imported from elsewhere than Greece, and as it is pretty closely allied to the style of Egypt, and of Asia minor (so far as we can trace it) though greatly improved, I rather think the Lydian parents of the Etruscan colonies may claim this style as their offspring. But if it be thought to have been equally cultivated in the more southern parts of Italy (where specimens are frequently found) I see no reason for denying it; but I do not find sufficient authority to determine, that it is solely or principally Greek; the figures, the dresses, and the ornaments of many vases seem considerably allied to those of India: I believe the fact to be, that many such things were common, by importation or otherwise, to sundry nations, around the borders of Asia. Many of these subjects remind me of the refinements and riches of the court of Crcesus.

G R E E C E.

UNDER a general idea, the history of the Arts in Greece may be divided into four periods. 1. That of improvement from DEDALUS, to PHIDIAS: 2. That of excellence from PHIDIAS, to LYSIPPUS and APELLES. 3. That of mediocrity, which gradually issued in decay. 4. That which they still cultivated under the Romans.

The most ancient instances of Art, we can quote, are medals; whose composition, and workmanship, may impart some leading ideas, though not an accurate estimate, of the state of Art in their times: these being of almost all cities of Greece, of Italy, and of Sicily, and agreeing for the most part with relations of authors, they contribute essentially to direct our judgment on the skill of their authors, and the taste of their contemporaries.

The first style of Art in Greece was properly Egypto-Grecian, hard, and stiff; but gradually acquired dignity; it wanted freedom, but it studied force; it was not equal to graceful distinction of character, but it studied a noble selection of parts; and by rejecting the minutiae of nature, it advanced toward an ideal excellence, whose character was firm and masculine. This seems to have been the character adopted by DEDALUS and this was long cultivated after his time.

From PHIDIAS to APELLES Art made great progress, in perfecting those principles which it had adopted; it dropped somewhat of grossness yet remaining, it became more polished, more accurate, and refined, and, as Painting advanced greatly during this interval, its progress seems to have had some happy effect on Sculpture also.

Gliding

Gliding and elegant lines, uniting beauty with grace, succeeded the union of beauty with grandeur; softness associated with correctness; or perhaps, sometimes, claimed the first attention. As violent action had given place to vigorous expression, so vigorous expression gave place to smooth, gliding, attitudes, and forms, and these were esteemed according to their grace.

Grace was of several kinds: severe and sublime; lovely and attractive; wanton and youthful.

After the perfection of Art, succeeded a certain suspense, which, not projecting improvement, was content to retrace the merit of former masters rather in former works, than in present performances: hence arose mediocrity, and, this once established, the Arts declined, especially when untoward events intervened and distressed them.

These ideas may be justified, by reference to sundry statues yet remaining; but we cannot determine in respect of pictures, but by referring to the accounts of those who formerly inspected them. We have no performances of the great masters: if in Herculeum have been preserved some copies of them, we cannot tell what might be the abilities of the copyist; but if they were rather imitations made by memory, or done in haste, of which most have the appearance, or done at a low price, to gratify individuals; or if they were copies of copies, then, it is clear, we must not decide on the merit of the great masters by what these offer. Nevertheless some of these have much freedom of handling, a good style of design, grace, and beauty; but they are not altogether correct, neither are they well composed or grouped.

The

The most celebrated schools of Greece, were those of EGINA, of SICYON, and of CORINTH.

The school of EGINA, may be estimated almost equal to the age of DEDALUS. It is certain from the number of statues attributed to artists of Egina, that the arts were early cultivated there. The natives were famous navigators, and engaged in commerce; circumstances favourable to Art: and their vases, and other productions were very generally esteemed. Egina was enriched by the spoils of the Persians after the defeat of XERXES: but was afterward ruined by the Athenians, for having taken part with the Lacedemonians.

SICYON was among the earliest kingdoms of Greece, at first called *Egialea*; its school of Art lasted long, being upheld in reputation by a succession of famous artists. This city contained a numerous collection of capital performances. EUPOMPUS, PAMPHILUS, POLYCLETUS, LYSIPPUS, APELLES, completed the glory of this school: whose repute was great in the time of PTOLEMY PHILADELPHUS of Egypt, who in a most pompous procession exhibited a number of pictures all of this school. The city of Sicyon was robbed of its ancient productions by MARCUS SCAURUS, under pretence of a debt due to Rome. Cir. ante A. D. 133.

CORINTH, from the advantages of its situation, rose early to importance and opulence; and became one of the most powerful cities of Greece. It is said, that many improvements in Art were owing to its painters; and it is certain the city was highly ornamented by buildings, statues, and pictures, till destroyed by MUMMIUS ante A. D. 144, Olymp. 158, 955 years after its building. It lay neglected, till revived again by JULIUS CÆSAR, after 100 years of desolation, ante A. D. 44. but though it speedily flourished greatly, yet its pre-

pre-eminence was now departed. It has the repute of having sent CLEOPHANTUS into Italy to TARQUIN the elder, who taught the Romans the Greek methods of painting: *cir* ante A. D. 600.

The victory of Marathon raised ATHENS from a state of no great importance, to signal splendor; this city became the nurse of Arts and letters, and especially in the time of PERICLES ante A. D. 550. was ornamented by numerous public buildings, whose remains at this day testify the abilities of the Artists, and the munificence, as well as the taste, of the citizens.

SPARTA was rival of Athens; as well in arts as arms: and at length almost its destroyer, under LYSANDER; though it recovered from this calamity; yet not to equal influence in Greece.

PERICLES governed Athens forty years; and during his administration PHIDIAS was employed in embellishing the city; at the same time, other parts of Greece were emulous of distinction, and engaged in similar undertakings, so that this is the brightest period of Art in Greece. War interrupted this period: the history of the next thirty years is merely an account of battles, and though intervals of peace succeeded, yet they were too short for art to flourish in as it had done. Athens at length coalesced with PHILIP of Macedon, who was not without magnificence and munificence. PHILIP of Macedon, and his son ALEXANDER, were successively the leaders of Greece; being warriors Art had not much encouragement (apparently) to expect from them, nevertheless, contrary to what might have been thought, it met with considerable protection: and indeed in the time of ALEXANDER Art has some excellencies to boast of, wherein former times were deficient. Elegance, grace, and delicacy, were now favourite studies: and, patronized by the prince, the Arts
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in these new branches, attained a perfection hitherto unknown; the Greeks abandoned themselves to pleasure, even Sparta relaxed its austerity, festivals and games abounded, and the Asiatic modes of luxury almost universally prevailed; the conquest of Persia gave new life to the cities of Greece, and was an event too considerable to be passed over without general celebration, to adorn which, the Arts contributed largely.

The death of ALEXANDER, and the disturbances attending the division of his empire, naturally engrossed the public attention; nor till these important matters were settled, could the Arts expect the honours they might justly claim: and when restored to public respect, they yielded rather ornament than merit, rather flowers than fruits; not long after which Art forsook Athens, for Asia, and Egypt.

After the Achaian league had occasioned a war, we find the barbarity of the combatants raging against the monuments of Art, burning the temples, and destroying their statues, a certain token that now genius and taste were extinct. The issue of this confederacy was the intervention of the Romans; who at length under LUCIUS MUMMIUS destroyed Corinth and reduced Greece to the form of a province. The capital works of Corinth were transported by MUMMIUS to Rome, and used in his triumph: but some of the ancient statues of wood remained buried under its ruins, till restored by JULIUS CÆSAR. The other cities of Greece shared the same fate as Corinth; and so rare were capable artists afterwards in Greece, that to complete the temple of Jupiter Olympus, ANTIOCHUS EPIPHANES sent for Cossutius an architect from Rome.

THE ARTS IN ROME.

THE Roman School had little to boast of in relation to originality as artists; as a state founded on war, and studious principally of military discipline, when public buildings were necessary, Rome had recourse to foreigners; first to the Etruscans, afterwards to the Greeks. It must be owned, that what remain of the ancient Roman works, have at least the merit of solidity, to recommend them; and seem by their construction, as if designed to perpetuate the immortal city. Of their early productions, professedly elegant, we know little; but after the Grecian style was imported, and especially after the desolation of the Greek cities, the Roman buildings became immensely sumptuous; and, requiring correspondent ornaments, statues, busts, and pictures, were lavished upon them. It is scarce credible, the number of these subjects reported by ancient authors, did we not know that thousands have been recovered; and that when opulent individuals vie with each other in magnificence, luxury will procure objects of ostentation, far beyond the requisitions of just taste, and real embellishment.

SYLLA destroyed the Arts in Greece ante A. D. cir. 85. but encouraged them in Rome; and CÆSAR, following his example, was even prodigal in collecting works, as well as in displaying magnificence. It should seem, nevertheless, that the Romans themselves produced few artists of considerable eminence, and that most of their capital undertakings were the productions of Greek refugees; who, transmitting their instructions to others in less respectable stations of life, and subject to the capricious tastes of arbitrary masters, to the enervated conceptions, and freaks of corrupted manners, lost that genuine ar-

dor and noble emulation, without which the maintenance of Art is impossible. Moreover, as many of the captives imported into Rome became slaves, and probably, of these, other slaves were commanded to learn, the Arts gradually sunk under the weight of such fetters, and rather referred for merit to remains of former ages, than endeavoured to equal or surpass them. This representation is but too true: yet we find very honorable exceptions, and have sundry excellent artists on record, from the time of AUGUSTUS to TRAJAN, A. D. 98, who notwithstanding the decay of taste, and the substitution of affected beauty for genuine graces, of pomp for accuracy, and of profusion for simplicity, yet produced master-pieces not unworthy of their noblest predecessors. TRAJAN revived Art all in his power; and the pillar erected to his honor proves his endeavors to have been successful. ADRIAN continued the same encouragement; and even extended the studies of Art; which prolonged the existence of these yet declining professions, to the time of CONSTANTINE; when the seat of empire being removed from Rome, A. D. 329 or 330, a considerable part of what merit then existed passed to Constantinople, and though degraded and overwhelmed there, if any where, it continued to exist: while Rome and Italy were ravaged by the barbarous nations of the north, their noblest monuments destroyed, temples, arches, statues, pictures, in one general ruin confounded, and desolated with truly gothic fury. What time had spared, brutal force destroyed; and what had for ages been beheld with veneration, and respect, these invaders treated without regard, and destroyed without mercy; nor, till the revival of letters, and the dispersion of learned men (according to the learning of their age) occasioned by the taking of Constantinople by the Turks A. D. 1453, did the Arts revisit Italy.

A SUC-

A SUCCINCT CHRONOLOGY OF ART.

FROM
THE CREATION TO THE TABERNACLE.

.....

A. M.
I.

The CREATION.

Ante A. C.
4004.

In the eighth generation from ADAM, MOSES mentions,

JABAL as the father of Husbandry ;

JUBAL as the father of Music ;

TUBAL-CAIN as the father of Metallurgy ;

NAAMAH the inventress of Weaving and Spinning, as the Rabbins say—but MOSES is silent on this subject. All these in the posterity of CAIN.

1656.

The FLOOD.

2348.

To this period relates whatever may be said on the construction of the ark: which may justly be esteemed the first ship.

1747. Babel supposed to be begun, by those chrono- 2257.
logers who imagine the name *Peleg* (division) commemorates the *commencement* of the confusion, (and the division among mankind ten years later) but those who imagine this name refers to a division of the earth by NOAH among his sons, place Babel later about 30 years.

1757. *Peleg* i. e. division.

M 2

2247.

Celestial

A. M.

Ante A. C.

1771. Celestial observations made at Babylon; as 2233.

appears from the accounts transmitted by *Calisthenes* in the time of ALEXANDER's conquest of that city (A. M. 3674) who says they had observations 1903 years old; but as we are ignorant on what principles the computation was made, and if, as is most probable, it included only 360 days to the year, the difference will justify the lower date for the erection of Babel, A. M. 1778, at which period the structure was doubtless sufficiently finished for such purposes; though not equal to the first intention of its builders. N. B. The same difference in the length of the year applies to the whole of this part of the Chronology.

1830. Hebron built.

1837. Zoan built.

Sidon built.

1900. BELUS II. *i. e.* *Cush*, reigns at Babylon 2104.1915. Sicyon founded by *Egialeus*. 2089.1995. Nineveh built: probably by *Nimrod*, if *Nimrod* 2059.

and *Ninus* be the same person. Gen. x. 11. "Out of that land he went forth into Assyria and builded Nineveh, even the streets of the city"—perhaps rather "even the city with streets," or regular places and distributions. Query, Was this the first city, built on a regular plan? if so, the circumstance is very agreeable to the character of *Nimrod*, who first seems to have settled regular provincial government.

2008. ABRAHAM born: 1996.

2083. —Flies from idolatry now spreading in Chaldea: whether memorial images were in use, is unknown; but probable.

Somewhat previous to this date a colony led into Italy by *Tyrseus*, or *Tyrhenus*,—into Etruria.

Cres builds Gnosfos, and a temple to Cybele, in Crete. Query, Whether this temple was an edifice, or only an enclosure containing an altar, and surrounded by groves?

ABIMELECH

- A. M. Ante A. C.
2106. ABIMELECH gives a veil to SARAH. 1898.
- ABRAHAM weighs silver to purchase the cave of Macpelah. N. B. No money coined yet. 1859.
2148. REBEKAH receives valuable jewels, as a nuptial present: a golden ear-ring, two golden bracelets for her wrists—also jewels of gold,—jewels of silver—raiment—precious things. Gen. xxiv. 1856.
- The kingdom of Argos founded by *Inachus*.
2168. ESAU and JACOB born. 1837.
- The deluge of *Ogyges*, which wastes Attica; very memorable because the country was ruined for 200 years. To this deluge the poets chiefly refer. 1764.
- JACOB flying to Mesopotamia consecrates a stone pillar at Bethel. 1760.
- JACOB returning, RACHEL steals her father's *teraphim*: *i. e.* images now perhaps, though rarities, yet spreading. JACOB and LABAN's heap of witness. 1739.
- JACOB receives from his household the strange gods that were in their hands, and the ear-rings which were in their ears: images becoming more numerous. 1732.
2276. JOSEPH sold. N. B. His coat of many colours. 1729.
2290. —Receives PHARAOH's signet from his wrist —also his second chariot, as a mark of honor. 1715.
- Egyptian Arts, magicians, and wisemen, mentioned. Gen. xli. 8.
2298. JOSEPH's silver cup—wherein he drank—whereby he divined—or made trial. He sends waggons, or carriages, for Jacob. The priest-princes of Egypt retain their lands and power: after the people had parted with their money. Query was the money coined? 1707.
2316. JACOB dies, is embalmed, *i. e.* in the manner of a mummy. 1689.
- JOSEPH dies. 1635.
2443. MOSES born. 1574.
2448. Athens founded by *Cecrops*. 1546.
- The Trojan kingdom founded by *Scamander*. If

A. M.

Ante A. C.

If MOSES was, as is generally thought, the author 1530.
of the book of *Job*, that patriarch may be placed
earlier about 100 years: about this time the poem
is written.

2513. The EXODUS. The TABERNACLE, 1491.

The particulars of this structure, and its depend-
ancies, are so fully related in the book of Exodus,
that nothing need be added here.

.....

FROM THE MOSAIC TABERNACLE TO ALEXANDER THE GREAT.

The TABERNACLE.

2513. AARON makes the golden calf. 1491.

Shrines, or talismans, of other deities were fre-
quent, if not popular, among the people.

The worship of images, with symbols expressive
of their attributes as deities, altogether common in
the land of *Canaan*, as appears from the great variety
of names denoting such objects, as being worship-
ped in the towns of that country.

As the Pyramids cannot be accurately dated, yet
are of very remote antiquity, they may be men-
tioned here; it is usually said the largest is the oldest,
but this being contrary to general rules, in my
opinion, may be doubted.

2454. SESOSTRIS in Egypt, cut many canals: placed 1475.
before the temple of Vulcan marble statues 30 cubits
high of himself and his queen; also four others of his
children 20 cubits high.

2475. *Danaus*, the Egyptian, being expelled Egypt,
settles in Greece about this time. 1459.

Phenix—*Cadmus*—both from Egypt, reign in
Syria; over Tyre and Sidon; by these, were letters
&c. transmitted into Europe, not that (as I sup-
pose) Europe was absolutely destitute of the art of
writing, but that it was more difficult and more
rare; being also less favored by public institutions,
such as temples, courts of justice, laws, treaties, &c.
than

A. M.

Ante A. C.

than afterwards. At least, the art was revived and propagated by *Cadmus*, and his followers.

ACHAN purloins "a goodly Babylonish garment." 1451.

2449. JOSHUA erects the memorial stone. The tribes 1426. beyond Jordan had erected the altar of witness. N. B. In after times SAMUEL erected the *Eben-ezer*: this mode of communicating histories of events yet remaining in use.

MICAH loses his gods: they were made by "a 1413. founder"—whence the art seems to have been at this time, studied at least, if not a distinct profession. N. B. The date of this story is dubious, and not accordingly to its place in the scriptures.

Minos in Crete.

1406.

In the song of DEBORAH, about this time, 1285. *Sisera's* mother is represented as expecting a prey "of divers colors, a prey of divers colors of needlework, of divers colors of needlework on both sides"—the art of embroidery seems now to have been highly valued.

Orpheus the poet.

1284.

Tyre built.

1252.

DEDALUS: this artist merits a history by himself. There is much difficulty in determining his date. Perhaps there were two of the name.

GIDEON surnamed *Jerubaal*: on occasion of 1245. his destroying the altar of Baal; and the grove (or *Ashreh*) perhaps an image of the moon, as the former of the sun. The quantity of golden ornaments (Judges viii. 26.) received by him, shews their general use.

2716. *Theseus*; famous for his exploits as a hero: 1235. having travelled much, and seen foreign cities, at his return to Athens, he adorns that city, and regulates its worship, &c. instituting additional rites, &c.

Troy taken.

1184.

SAMPSON.

A. M.

Ante A. C.

SAMPSON overturns the temple of the Philistines, which was sufficiently large to accommodate on its roof 3000 persons, yet which rested on two pillars: the construction of this edifice was unquestionably curious. Probably it was not of stone but of wood. This fact is supported by accounts of the prodigious theatres, &c. of wood in after-ages among the Romans.

2879. **SAUL**—cultivated decorative Arts.—“clothed the daughters of Israel in scarlet, with delights, and put ornaments of gold on their apparel.” Probably he introduced the Tyrian dye: and promoted riches by commerce.

DAVID—assisted to build his house by the artists of *Hiram*, king of Tyre—whence it should seem that the Israelites were not competent to capital works. Tyre was at this time in its glory. **DAVID** begins and promotes a traffic which afterwards became immense.

2930. **SOLOMON** promotes the study and practice of architecture; adopting a very magnificent, and expensive style, as well in his own palaces as in the temple of God—in all this he is assisted by *Hiram* king of Tyre, who furnished him both with timber and carvers. The name of *Hiram*, or *Huram*, occurs as a chief overseer—he was son of a woman of Napthali by a Tyrian father, 1 Kings vii. 14.

SOLOMON's promoting of commerce is remarkable.

3100. **HOMER** and **HESIOD**.

Rome built.

753.

3078. **SARDANAPALUS**, being besieged in Nineveh, consumes himself and his riches by fire 747.

ARBACES and **BELESIS** having overthrown the ancient Assyrian empire, begin two empires at Nineveh and Babylon.

AHAZ fancies an altar he saw at Damascus and imitates it. 741.

3210. **Syracuse** built.

HEZEKIAH—

A. M.

Ante A. C.

HEZEKIAH—The retrogradation of the shadow 726.
on the sun-dial, and the embassy from Babylon in
consequence, are very remarkable circumstances;
shewing that such means of measuring time were in
use: also, that the Babylonians continued very atten-
tive to the astronomical science.

SENNACHARIB invades Egypt, destroys Thebes, 710.
and harasses the country.

PSAMMITICHUS king of Egypt attempts to unite 617.
the Nile and the Red Sea by a canal, but after con-
suming 120,000 men is obliged to desist. Sends
a fleet round Africa.

TARQUIN at Rome builds a circus and intro-
duces ornaments of art.

Nineveh destroyed: though it somewhat reco- 612.
vered from this calamity, yet it never became the
seat of government again. Its present ruins are of
great extent: at, or near, *Mosul*, on the west side of
the river *Tigris*.

Epimenides builds the altar to the unknown god at
Athens.

The eclipse foretold by *Thales* the Milesian,
happened Sept. 20, ante A. D. 601. it suspended
a battle, and made a peace.

3260. **SOLOMON's** temple plundered. One thousand 598.
craftsmen and smiths (or workers in ornamental
decorations) carried captive from Judea: a con-
siderable number, and shews the general taste for
their works.

EZEKIEL mentions portraits, Chap. v. 593.

SOLOMON's temple burnt. 588.

NEBUCHADNEZZAR's golden image.

3266. **Tyre** taken by **NEBUCHADNEZZAR** and de- 573.
stroyed, but the inhabitants had removed to an
island about half a mile distant from the shore,
which afterwards became, also, a famous Tyre.

NEBUCHADNEZZAR ravages Egypt, destroys and
spoils the whole country, and loads his army with
plunder.

N

NEBUCHAD-

A. M.

Ante A. C.

NEBUCHADNEZZAR applies himself to adorn and augment Babylon. The most remarkable works in this city, were: (1) The walls, 87 feet thick, 350 feet high, 60 miles in length. (2) The temple of Belus *i. e.* the tower of Babel, which he surrounded by areas, porticos, &c. (3) The hanging gardens. (4) The banks and quays of the river. (5) The lake and canals, &c. for draining the waters.

NITOCRIS finished the works begun by Nebuchadnezzar; and added others which were very great undertakings.

The first comedy acted at Athens on a moveable scaffold. 561.

3400. CRÆSUS king at Sardis; the riches of this king are proverbial, his magnificence, his gifts to the various temples of Greece, &c. manifest the style of Art in his court to have been highly cultivated; and that artists found much employment, recompence, and esteem. 561.

CRÆSUS (after crossing the Halys on an artificial bridge) defeated by CYRUS. 548.

3419. CYRUS takes Babylon. 539.

DARIUS coins the fine golden *daries*: which implies an attention to the art of coinage.

Second temple building. 536 to 515.

The first tragedy acted at Athens on a waggon by *Thespis*.

CAMBYSES ravages Egypt; destroys the gods, temples, priests, books, &c. 526.

A public library founded at Athens. 513.

DARIUS invades India. 506.

Sardis burnt by the Greeks. Part of the houses were of canes: the others only covered: in which this city, so famous for riches, seems to have agreed with much of the Asiatic (Indian) manner of building. 504.

3459. Battle of Marathon. The Persians defeated by the Greeks, principally the Athenians; who acquired 490.

A. M.

Ante A. C.

quired much riches by the spoil; and hereby became patterns to the rest of Greece in arts and elegance.

XERXES destroys the temples of Greece, except that of Diana at Ephesus. Destroys also the temple of Belus at Babylon: and converts their treasures to his own use. The Greeks suffer the temples to remain in ruins the more effectually to render odious the memory of the Persians; till after the battle of Salamis; when the temples and towns begin to appear with fresh splendor, and the arts of architecture and sculpture especially, find great encouragement. 478.

3479. The Arts encouraged in Sicily.

PERICLES governed Athens forty years: this was the most illustrious time of Art in Greece, especially the latter 20 years. Whatever could contribute to the ornament of his city, or could be executed by the ablest artists, this great man accomplished: and some of his productions remain to this day for our admiration. 431.

During the war which preceded the death of PERICLES, Art was cultivated and respected; and maintained at the Isthmian, and Olympic games, every four years, a kind of exhibition of its chief performances. *Phidias* was the principal artist employed by PERICLES: his chief disciples were *Alcamenes* and *Agoracritus*. Theatrical representations were popular, and celebrated with great attention. The sacred mysteries also were exhibited with great pomp, decoration, and expence.

The Abbé WINCKLEMAN observes, with justice, that this was a period when the productions of ancient Art were less esteemed than those of present Art: whereas, after this time, however the Arts might flourish they constantly looked back to excellencies superior to their own.

The war of Peloponessus, which ended 404 years ante A. D. was fatal to Athens: as the jealousy of

Sparta

A.M.

Ante A.C.

Sparta despoiled, though it did not destroy, that city. THRASYBULUS however repaired the damages; but the allies of Athens sent the artisans to execute much of the works.

EPAMINONDAS cir. 380 years, ante A. D. raised Thebes to the pre-eminence among the Grecian states; and peace succeeded: but it was not of long duration.

Eudoxus the astronomer brings the sphere, &c. 367. from Egypt into Greece.

ARTAXERXES, rifles Egypt of its treasures, libraries, &c. 362.

The battle of Mantinea, produced peace again: 362. in Greece; and with it favorable times for Art. *Praxiteles*, *Euphranor*, *Zeuxis*, *Parhastius*, were the glory of their times. *Pamphilus* of Sicyon was master of *Apelles*: and *Apelles*, under the patronage of ALEXANDER, became the prince of painters.

PHILIP of Macedon, become the head of the Grecian states, though he cultivated the Arts, yet was addicted to war: his son ALEXANDER succeeded to his station, greatly encouraged Arts, and learning, he himself practised Design, and commanded his officers to learn the Art; he patronized *Apelles* the painter in a very remarkable manner, *Lysippus* the sculptor, and *Pyrgoteles* the engraver of gems: these alone had the privilege of representing ALEXANDER: but that they actually monopolized his portrait is not likely.

ALEXANDER born ante A. D. 356. The Temple of Diana at Ephesus burnt the same night.

Destroys Thebes, only sparing the house of *Pindar* the poet. 335.

Takes Tyre and conquers Egypt. 332.

Builds Alexandria in Egypt; which he designed to render the center of commerce to the western world; wherein he partly succeeded. The architect was *Dinocrates* who rebuilt the temple of Diana.

ALEXANDER

A. M.

Ante A. C.

ALEXANDER takes Babylon. Dies.

323.

It is evident, that historians have been more occupied in relating the political events of the times, battles, sieges, and revolutions, than in attending to the progress of Arts: we are therefore obliged to select detached hints from various accounts, and to infer from the state of one science what was likely to be the repute of its fellows. We may characterize this interval by remarking that—

The Asiatic empires seem to have maintained their pomp and magnificence in a high degree, and for a long time, but we are unable to affirm that their taste was exquisite, or their principles correct.

Egypt seems to have suffered prodigiously under successive ravages; but it must have been immensely rich, or immensely commercial, to admit these ravages so repeatedly. That the Arts suffered by them is notorious: but perhaps their losses were more easily repaired than those of learning and letters.

Greece advanced to perfection by a combination of talents, and of favour, not always the lot of artists.

Rome thought of war only; when it wanted Art it borrowed from its neighbours; usually from the Etruscans.

It would be very easy to swell this list with names of artists, and titles of their works, but as no ideas of their merits could thereby be communicated, it seems better to recollect the general taste for increasing statues, pictures, gems, seals, &c. together with their rapid progress in merit, and to infer their value from the very great sums paid for their purchase; which, indeed, seems in sundry instances, very extraordinary.

FROM

FROM ALEXANDER TO AUGUSTUS.

A. M.

Ante A. C.

The death of ALEXANDER was succeeded by revolts and bloody wars; and his kingdom was divided into four. Greece suffered; and the Arts suffered with her. The Athenians took up arms, but were defeated at length. *Cassander* giving them for governor *Demetrius Phalereus*: he became so popular, that in the space of one year, one hundred and sixty statues of bronze (some equestrian) were erected to his honour: but when *Cassander* was vanquished by *Demetrius Poliorcetes*, hardly had *Demetrius* quitted Athens, ere the people demolished every statue they had erected; and even erased his name from the public inscriptions. At the same time they ordered statues of gold to their new master. These were not times, for genuine merit: but the number of artists must have been very great. Not long after this event, Art deserted Greece for Egypt. 323.

PTOLEMY SOTER received and welcomed Art and Talents: among others who sought an asylum in his dominions was *Apelles*. 323.

In Asia the SELUCIDÆ, as well as in Egypt the PTOLEMIES received the fugitive artists of Greece: but Art did not here yield equal fruits in point of excellence. 312.

Under PTOLEMY PHILADELPHUS Alexandria became another Athens; the celebrated Pharos or light-house was erected: A prodigiously valuable museum was also furnished. The superb procession of works of Art which this prince exhibited, contained hundreds of statues; and in a great pavilion were exposed one hundred sculptures of animals, executed by the greatest masters. Egyptian Art now became so much Grecianised, that it never resumed 284.

A. M.

Ante A. C.

resumed its ancient style; hardly even in its sacred subjects.

The Achaian league, was an exertion of liberty: but the fury of the combatants in the war which it produced, demolished all the productions of Art in their power; whether honorary to great men, or sacred to the gods themselves.

Sicily afforded shelter to the Arts at this time: and Bithynia and Pergamos yet superior protection and encouragement.

AGATHOCLES from having been a potter, became a king; and seems to have had a relish for Art: he ordered a picture of a combat of cavalry in which he had been engaged, and placed it to public view in the temple of Pallas at Syracuse: the picture was greatly esteemed, and carried to Rome by *Marcellus*.

HIERO II. from a simple citizen became a magnificent king: Sicily during his reign enjoyed profound peace.

About this time golden cups and vessels were frequent: the city of Naples sent forty to Rome at one time.

In Pergamos EUMENES and ATTALUS highly encouraged Art and bestowed benefits on many cities. Sicyon expressed its acknowledgements by erecting to ATTALUS a colossal statue placed in public by the side of Apollo: and to EUMENES most of the cities of Peloponessus erected statues.

About 194 years ante A. D. Greece was in peace; and the Romans who had greatly contributed to that peace having politicly declared the freedom of Greece, Art again revived and produced works not unworthy of its best times—but the Roman policy at length disuniting the Greek cities, a civil war ensued, and issued in the destruction of Corinth ante A. D. 146. From this city LUCIUS MUMMIUS the Roman pretor carried off the vases, statues, pictures, &c. and destroyed the city to the found

A. M.

Ante A. C.

sound of trumpets; Greece now became a Roman province under the name of Achaia.—The Romans had received from the spoils of Antiochus, ante A. D. 189. the first taste for Art and Asiatic luxury, but the spoils of Corinth procured them the most numerous and most valuable specimens. After this the Grecian cities in general were stripped of their choicest works of Art.

ANTIOCHUS EPIPHANES in Syria retarded the total failure of Art, by his munificence and his liberality to various cities, but his reign was only eleven years. After this, Art languished wherever it had been cultivated; and though many excellent works remaining from former times could be pointed out in various places of Greece, of Syria, and of Egypt, yet they could only shew what success Art had formerly enjoyed, and thereby furnished a striking contrast to its actually depressed and enfeebled state. 175.

As the Roman power gradually increased, Art and artists gradually assembled in Rome. SYLLA ruined Athens, ante A. D. 86. LUCULLUS by his victories over MITHRIDATES, ante A. D. 69. became immensely rich and immensely luxurious. The extravagance of CLEOPATRA in Egypt is well known. JULIUS CÆSAR though deeply engaged in war, yet patronized the Arts, 43. and the good fortune of AUGUSTUS, which enabled him to maintain his empire long in peace, was highly favorable to those studies whose dread is war and which only can prosper beneath the fostering care of public tranquillity.

AUGUSTUS reigns at Rome.

31.

AUGUSTUS dies.

Anno Domini.

13.

CHRO-

CHRONOLOGY OF ART AT ROME.

- A. M. Ante A. C.
3236. NUMA forbade to represent the divinity under a human form; probably therefore little employment for sculpture: there being neither statues, nor images of Gods, for 170 years in the temples of Rome; whatever might be elsewhere in that city. 714.
3336. TARQUIN the elder, brought an Etruscan artist to model an Olympian Jupiter: also CLEOPHANTES the painter, from Corinth 614.
- Statues at first under the republic, limited to three feet high.
- Etruscan artists employed Olymp. 121. Art now becoming honorable, the Romans themselves begin to practice it.—Notwithstanding which, Greek paintings are in request.
- The first Greek works of importance were brought to Rome by MARCELLUS, ante A. D. cir. 200. after the taking of Syracuse.—They were employed to decorate the Capitol. L. QUINCTIUS having vanquished PHILIP, king of Macedon, brought a vast number of works of Art from Greece; which he exposed during three whole days of his triumph. The spoils taken from *Antiochus* in Syria, filled Rome with immense booty, and introduced the ideas of Asiatic magnificence. Greek artists still in repute.—This custom of carrying to Rome all that was esteemed of works of Art, became so general, that by degrees, Rome monopolized all that could be procured; and their original proprietors were left destitute. Rome did not yet produce native artists to rival these productions.—They first employed their captives; and from these they learned the principles of Art. 199.
- SYLLA ruined Athens cir. ante A. D. 86. and carried to Rome even the columns of the temple of the Olympian Jupiter. While art was thus destroyed 170.
- O
- stroyed

A. M.

Ante A. C.

stroyed in Greece, it revived in Rome; but not, at first, with any great vigor. SYLLA however encouraged it, by building sumptuous edifices; and others imitated him.

JULIUS CÆSAR distinguished himself while young, and a private citizen, by his magnificence, and love for the Arts; and when arrived at the empire, (in 43 ante A. D.) he made great collections of all kinds of works, and employed many artists by his buildings, and their ornaments.

The later victories of LUCULLUS, of POMPEY, and of AUGUSTUS, brought to Rome many captives, among others, capable of works of Art, while the expectation of success, and employment, drew from Greece to Rome other masters of repute; so that at this period artists were numerous, and their principles were proportionally spread and cultivated.

A. D.

AUGUSTUS died A. D. 14. he greatly favored the Arts; purchased the works of the best old masters; ornamented the public places with statues; seems to have had an inspector of statues. Many portraits of him, busts, and figures remain.

14.

MARCUS AGGRIPPA, and MECENAS, patronized Art. Many edifices built.

TIBERIUS employed the arts but little: some capable masters remained, but few are known.

CALIGULA mutilated many statues, by taking off the heads, to insert portraits of himself. Robbed the cities of Greece, &c. of their best works to bring to Rome.

37.

CLAUDIUS affected to promote letters; but was ignorant of true merit.

NERO coveted the works of great masters; he built very extravagantly: had colossal figures made of himself; spoiled Greece, of all he could procure; famous for his golden house.

54.

GALBA to VESPASIAN—Turbulent times: Arts in suspense.

Under

A. M.

A. D.

Under VESPASIAN the Arts flourished; he formed a noble gallery of pictures; embellished his palaces and gardens with works of Art.

69.

TITUS endeavoured to revive and maintain the splendor of Art; but unhappily reigned only two years.

DOMITIAN, NERVA.—

TRAJAN encouraged Art and artists; built very sumptuous edifices: erected many figures, arches of triumph, and other decorations.

98.

ADRIAN patronized Art; is said himself also to have practised Art, to have made a statue, and to have designed buildings. He built much in Greece; encouraged others to patronize Art: his villa most nobly ornamented; his mausoleum very superb; he caused many ancient works, Egyptian, &c. to be copied, and imitated. His time produced many of those statues which now we admire as monuments of ancient Art.

117.

COMMODUS suffered the Arts to languish.

Three emperors in one year previous to

SEPTIMUS SEVERUS; the public edifices erected by, and after him, manifest the decay of Art.

193.

CARACALLA affected to encourage the Arts; but by the violence of his manners did them no effectual benefit.

HELIOGABALUS—a glutton.

ALEXANDER SEVERUS loved the Arts, and letters; from this time the Arts of Painting, and Sculpture, continued to decay: Architecture still maintained its esteem; and produced buildings, at least as rich and magnificent as heretofore: it seems to have flourished while its sister Arts failed, as well as after them.

221.

After this period the character of the empire was instability: the same was the character of Art: nevertheless buildings of various kinds were erected, and especially by

DIOCLESIAN who not only built magnificent

A. M.

A. D.

Thermae at Rome, but also a superb palace at Spalatro.

CONSTANTINE removed the seat of empire to Constantinople; having restored peace to the empire, he endeavoured to cultivate Arts, and letters; he procured many statues from various parts, to ornament the Hippodrome at Constantinople; and though Art produced few great names, yet it enjoyed peace, and was tranquil, if not splendid. 312. 324.

After this serenity succeeded troubles; false zeal destroyed many of the noblest temples, and other objects of worship: images, &c. sometimes by the concurrence of authority, sometimes by tumult.

Alexandria taken and its library destroyed by the caliph Omar. 637.

Many of the works of Art were removed from Rome to Sicily; where they were afterwards taken by the Saracens; others that were at Constantinople were preserved for a longer time; at length they also became a prey to enemies; but some were carried off to Venice, by BALDWIN who took Constantinople, in the beginning of the 13th century—what remained were seized by the Turks 1453.

The taking of Constantinople, was the last blow in the destruction of ancient Art: yet by this event the men of learning which it contained being dispersed and driven into Italy, they became the means of reviving letters, and liberal studies, in the west: after which the Arts once more re-originated, and from hence we may date their progress in modern times.

A LIST OF ANCIENT ARTISTS,

Whose Names, or Works are known: or whose Names occur in Books, or on their Performances.

AGASIAS of Ephesus, author of the fighting gladiator, at Rome. No date.

AGATHANGELUS, a prisoner under *Augustus*, his name on a Carnelian representing *Sextus Pompey*.

AGELADAS of Argos; master of *Polycletus*. Olymp. 95.

AGENOR, after the battle of Marathon. Olymp. 67 to 75.

AGESANDER of Rhodes; author of the Laocoon.

AGORACRITOS of Paros; Sculptor, disciple of *Phidias*.

ALCAMENES of Athens, Sculptor, disciple of *Phidias*. Olymp. 87.

ALCAMENES, under *Augustus*, of Rome, prisoner, his name is on a small bas relief, in the villa Albani.

ANTEUS Sculptor. Olym. 155.

ANGELION, disciple of *Dipæne* and *Scyllis*.

ATHERMUS, Sculptor.

—— Ditto his son.

ANTIGONUS of Pergamus; Sculptor, he wrote on the subject of his Art. Olymp. 141.

ANTIOCHUS of Athens.

APELLES, one of the most celebrated painters of antiquity, was born in the isle of Cos, and flourished in the time of *Alexander the Great*. He was in high favor with this prince; who forbade any other to paint his picture but *Apelles*: in one of his portraits, *Alexander* was represented holding a thunderbolt in his hand: the piece was finished with so much skill that it used to be said there were two *Alexanders*; one invincible, the son of *Philip*; the other inimitable, the production of *Apelles*. *Alexander* gave him a remarkable proof of regard: when he employed *Apelles* to draw *Campaspe*, one of his mistresses, having found that he had conceived an affection for her, he resigned her to him; and from her *Apelles* is said to have drawn his *Venus Anadyomene*, (*i. e.* rising from the sea.) This prince went often to see *Apelles* at work; one day, when overlooking him,

him, he is said, to have talked so absurdly about painting, that *Apelles* desired him to be silent; telling him that the very boys who mixed the colors laughed at him. It seems however, extraordinary, if not incredible, that *Apelles* should use such an expression to *Alexander*; or that *Alexander*, who had so good an education, and so fine a genius, should talk so impertinently of painting. *Alexander*, we are told, having seen one of his pictures by *Apelles*, did not commend it as it deserved: a little after, a horse happened to be brought, which neighed at sight of the horse painted in the same picture: upon which *Apelles* is said to have observed "this horse understands painting better than his majesty."

One of *Apelles*'s chief excellencies was the resemblance of his pictures to the persons represented; insomuch that physiognomists were able to form a judgment as readily from his portraits, as from the originals. His dexterity at a likeness was of singular service, in extricating him from a difficulty wherein he was involved at the court of Egypt: he had not the good fortune to be in favor with *Ptolemy*: a storm forced him, however, to take shelter at Alexandria, during the reign of this prince; where a mischievous fellow designing to injure him, in the king's name invited him to dinner. *Apelles* went; and seeing the king in a prodigious passion, told him by way of excuse, that he should not have come to his table but by his order. He was commanded to shew the man, who had invited him; which was impossible, the person not being present: *Apelles*, however, drew a sketch of him on the wall with a coal, the first lines of which discovered him immediately to *Ptolemy*. The following story is also related of him: Having heard of the fame of *Protogenes*, he sailed to Rhodes to visit him: but finding him absent he took a tablet, and drew therein a delicate line. *Protogenes* at the sight of it, exclaimed, "*Apelles* hath been here;" and he himself drew a second line with another color in the midst of it, and left it. *Apelles* upon his return drew a third, so correct as left no possibility for improvement; which when *Protogenes* saw, he confessed he had met both with his match and master, and went to seek *Apelles*. This tablet was kept for a long time, and esteemed beyond any rich or curious works: it was destroyed by fire in the palace of *Cæsar* on the Palatine hill.

Apelles

Apelles left many excellent pictures, which are mentioned with great honor by the antients; but his *Venus Anadyomene* is reckoned his master-piece. This picture in the lower part of it was hurt by some mischance; but no painter would undertake to repair the same, to make it equal to the rest.

APOLLODORUS, Painter, master of *Zeuxis*, lived in the ninety-third Olympiad, brought the pencil into great esteem. Of his pictures are mentioned a priest at devotion, praying and worshipping; another of *Ajax* in flames by lightning. To speak truth, says *Pliny*, before his days there can hardly be shewn a tablet which any man would take pleasure to look long upon.

APPOLODORUS, a famous architect under *Trajan* and *Adrian*, was born at *Damascus*; had the direction of that most magnificent bridge, which *Trajan* built over the *Danube*, in the year 104. He also constructed the *Forum Trajanum* at *Rome*. *Adrian*, who valued himself highly on his knowledge of arts and sciences, and hated every one of whose eminence in his profession he was jealous, conceived a very early disaffection to this artist, on the following occasion: as *Trajan* was one day discoursing with *Appolodorus* on his buildings at *Rome*, *Adrian* gave his judgment; but very erroneously: the artist, turning bluntly upon him, bid him "go paint *Citruls*, for he knew nothing of the subject they were talking of:" now *Adrian* was at that time engaged in painting *Citruls*, and even boasted of it. This was the first step towards his ruin; which *Appolodorus* was so far from attempting to retrieve, that he added a new offence, after *Adrian* was advanced to the empire. To shew *Appolodorus* that he had no occasion for him, *Adrian* sent him the designs of a temple of *Venus*; which was actually built. *Appolodorus* wrote his opinion freely, and found such essential faults in it, as the emperor could neither deny or remedy: observing that it was neither high nor large enough; that the statues in it were disproportioned to its bulk: for, said he, "if the goddesses should have a mind to rise and go out, they could not do it." This vexed *Adrian* and prompted him to get rid of *Appolodorus*. He banished him first, at last had him put to death; not setting forth the true cause, of which he would have been ashamed, but under the pretext of several crimes, of which he got him accused and convicted.

APPOLONIUS,

APPOLONIUS, of Athens, Sculptor. Olymp. 155. Author of the famous *Torso* of Hercules.

APOLONIUS and TAURISCUS, authors of the Farnese Bull. Sicilian Sculptors.

APPOLONIUS of Priene, author of the apotheosis of *Homer*, in the Pallazzo Colonna at Rome.

ARCESILAS, friend of *Lucullus*; his models were bought by artists at higher prices than the finished works of other masters: he made a *Venus* for *Cesar*, which was taken away unfinished.

ARDICES, of Corinth; supposed to have improved the Art of Painting greatly: one of the most ancient Greek Painters.

ARISTIDES the Theban was the first who expressed accurately the conceptions of the mind, its inward dispositions and actions, the very perturbations and passions of the soul; but his coloring was unpleasant and harsh. He painted the taking of a town by assault, wherein was an infant creeping to the breast of its mother who lay dying by a wound received in that part: how naturally the poor woman's affection was expressed in this picture! manifesting a certain sympathy and tender affection to her child in the midst of her deadly pangs. This tablet *Alexander the Great* translated from Thebes to Pella. He painted a fight of an hundred Greeks and Persians, and sold it to Mnason, the Tyrant of Elate, for ten pounds of silver for every head therein. King *Attalus* also gave him for one tablet, one hundred talents of silver.

ARISTOCLES 150 years after *Dipæne* and *Scyllis*. Sculptor, at Sicyon.

ARISTODEMUS, Artist under *Septimus Severus*.

ARISTOMEDES and SOCRATES, Sculptors. Olymp. 71 to 73.

ARISTOMEDON, of Argos. Olymp. 47.

ARISTOCLES, of Cydonia in Crete, Olymp. 20 to 24.

ARTIMEDORUS, father of *Appolonius* and *Tauriscus*.

ASCARUS, disciple of *Ageladas*.

ASCLEPIODORUS, Painter, master of *Zeuxis*; attempted the powers of light and shade: was richly paid for his works: and was admired by *Apelles* himself for his singular skill in accurate symmetry and just proportion: he painted for the king of the Elateans the twelve principal gods, and received for every one of them three hundred pounds of silver.

ATHENEUS

ATHENEUS, Sculptor. Olymp. 155.

ATHENODORUS, son of *Agefander*, assisted in the Laocoon.

ANAXAGORAS, of Egina, before the expedition of Xerxes into Greece.

BATHYCLES, of Magnesia, made the cup consecrated by the seven sages of Greece to the Delphic Apollo—about the 47th Olympiad.

BRYAXIS, his master-piece in brass was a man grievously wounded, fainting and ready to die; this he expressed so exquisitely that one might perceive how little life and breath was left in him.

BULARCHUS, a Painter, lived in the 18th Olympiad. One of his pictures representing a battle, was bought at its weight in gold.

BUPALUS: son of *Anthermus* the old.

CALAMIS, Sculptor: excellent at horses, ante 77th Olympiad. He made chariots drawn with two horses, and others with four: for workmanship in horses, he had not his equal: that he might appear to possess the like art in human statues, he made one of Alcmena, so exquisitely wrought, that no man could set a better piece of work by it.

CALLIMACHUS, Sculptor, and Architect, said to have first composed the Corinthian order—rather he first applied the Acanthus in the capital of columns, whose proportions he established into the Corinthian order.

CALLISTRATES, Sculptor. Olymp. 155.

CALLIXENES, Sculptor. Olymp. 155.

CALLONUS, of Egina, Sculptor; disciple of *Telesus*. Lived to be very old, and even to outlive *Phidias*. Olymp. 90.

CALLONUS, of Elis, Sculptor; was somewhat prior to the foregoing.

CANACHUS, of Sicyon, contemporary to Callonus of Egina, about the 95th Olympiad. Scholar of *Polycletes*.

CEPHISSIADORUS, son of *Praxiteles*, Sculptor.

CEPHISSODOTUS. Sculptor. Olymp. 102.

CHARES, statuary, disciple of *Lyfippus*, immortalized himself by the colossus of the sun at Rhodes, which was reckoned one of the seven wonders of the world. This statue was of brass, above 100 feet high; and placed at the entrance of the harbour at Rhodes, with the feet upon two rocks, in such a manner,

ner, that ships could pass in full sail betwixt them. *Chares* employed 12 years upon it; after standing 66 years it was thrown down by an earthquake. *Moavius*, a caliph of the Saracens, who invaded Rhodes in 667, sold it to a Jew merchant, who is said to have loaded 900 camels with the materials of it. [Some persons have doubted the accuracy of this relation: probably it did not stand in the outward harbour.] The thumbs and great toes of it were so big that few men were able to embrace one of them; bigger than the most part of other whole statues and images: the workmanship cost three hundred talents, given by king *Demetrius*.

CHARTAS of Lacedemon. Olymp. 60.

CLEANTHES, a very ancient Painter of Corinth.

CLEOPHANTUS before 40 Olymp. went to Tarquin in Italy and taught Painting as practised in Greece.

CLEARCHUS of Rhegio, disciple of *Euchirus*; *Pythagoras* studied Sculpture in his school.

COLOTHES, assisted *Phidias* in finishing his Jupiter Olympus at Elis, the statue was 60 cubits high, composed of gold and ivory.

CONON *CLEONEUS*, perfected the art of painting, which before his time was but rudely and inartificially exercised; his pictures were sold at a price above any other artist's in that age wherein he lived: he was the first who attempted to foreshorten figures.

CRITON, Sculptor, under *Augustus*.

CTESILAUS. Sculptor. Olymp. 87.

CYDIAS, represented the Argonauts, that attended Jason in his expedition to Colchis: *Hortensius* the orator paid for this piece one hundred and forty-four thousand sesterces, and shined this picture in an oratory or chapel, built on purpose for it, in a house of pleasure that he had at Tusculum.

DAMEAS. Olymp. 60. Made at Elis the statue of *Milo* the Crotonian, who while his hands were confined in the cleft of a tree, was attacked by a lion.

DAMOPHOON, of Messina. Olymp. 97. Repaired the statue of Olympian Jupiter at Elis.

DEDALUS. It is not easy to determine whether there were not more artists than one of this name: nor to reconcile the accounts

accounts transmitted to us, if they relate to the same person. *Diodorus Siculus* has given us the largest account respecting him; but beside the comparatively late date of this author, there seems to be some considerable difficulties in his story. He says, book 1. sect. 2. "That *Dedalus* built, in Egypt, the wonderful vestibule of the temple of *Vulcan* at Memphis: a work which acquired him so great glory that his statue in wood, made by himself, was placed in the temple: that he even acquired divine honors; and a temple in one of the islands near Memphis, was dedicated to him, and greatly venerated."—How is this consistent with the idea of a young student, who went into Egypt to learn his Art, and whose mode of representing figures would have been thought irreligious by the Egyptians? It seems credible however, that he might propose to imitate the labyrinth of the Egyptians, and perhaps might construct in Crete, many years afterwards, some small building resembling it.

In Book IV. *Diodorus* gives us a history of *Dedalus* at large, but confessedly mingled with fable. The truth seems to be thus—*Dedalus* was an Athenian by nation, and of the noble family of the Erechthides: his father being *Hymetion*, son of *Eupalamus*, and grandson of *Erechtheus*. *Dedalus* surpassed all men in Sculpture—he gave also very useful rules for perfecting the Art—his works were admired in various parts. His figures were said to see—to be alive:—which indeed, they were, compared with the mummy-like figures hitherto in use.—But if *Dedalus* had great merit—he had also great crimes:—among other scholars he took his nephew *Talus* under his discipline when a child, but the scholar became more skilful than the master; for *Talus* invented the potter's wheel, the saw, (the hint of which he is said to have taken from the teeth of a serpent) the turning lathe, and many other useful implements in the Arts: *Dedalus* through envy killed him—was condemned—and fled to Crete; where he was employed by *Minos*: but, contributing to the intrigues of *Pasiphae* wife of *Minos*, with *Taurus*, he fled from Crete in a small vessel; to which he proportioned the quantity of sail so happily, that he made a safe and speedy passage to Sicily; while his son *Icarus* who accompanied him in another boat, by using too much sail, overset his vessel, and was drowned. *Dedalus* remained long in Sicily, and embellished

that island by his works, as well public, as private, under the protection of *Cocalus* its king. He dug near Megaridos a piscina, through which the river Alabon discharged itself into the sea: he built on the top of a rock an impregnable citadel where afterwards stood *Agrigentum*: he rendered a cavern in a territory of Selinuntum a convenient vapour-bath to promote perspiration: he enlarged the summit of mount Eryx, by supporting the earth with a wall: and he accomplished many other works of Art and merit.

Minos is said to have fought *Dedalus* in Sicily; and there to have landed troops, but to have fallen by the treachery of *Cocalus*.

It seems then as if we might depend on the following as facts,—that, *Dedalus* was an Athenian—that, prompted by love for his Art he visited Egypt, where probably he staid some years;—that, he returned to Athens, where he practised and greatly improved, his Art;—that he fled from Athens to Crete;—from Crete to Sicily:—and that according to the works he performed, he was many years in each of these islands: he must therefore have reached a very advanced age. It is probable however, that these events relate to more than one person; perhaps of the same family, who assumed the name *Dedalus* in remembrance of their famous ancestor: or perhaps the Egyptians might give the name *Dedalus* to Artists of a particular department; and this might be retained by more than one who had studied in that country.

DEMOCRITUS, of Sicyon, Sculptor.

DINOCRATES, a celebrated architect of Macedonia, of whom several extraordinary things are related. *Vitruvius* tells us, that, when *Alexander the Great* had conquered all before him, *Dinocrates*, full of great conceptions, and relying upon them, went from Macedonia to the army, with a view of recommending himself to his notice and favour. He carried letters recommendatory to the nobles about him, who received him very graciously, and promised to introduce him to the king. But either thinking them slow, or suspecting that they had no design to do it, he resolved at length to introduce himself; and for this purpose conceived the following project. He assumed the character of *Hercules*, anointed his body with oil, crowned his temples with poplar, flung a lion's skin over his left shoulder, and grasped a club

in

in his right-hand. Thus accoutred, he marched forth, and appeared in the court, where the king was administering justice. The eyes of the people were naturally turned upon so striking a spectacle, for striking he was, being very tall, very proportioned, and very handsome: this moved the king to order him forward, and to ask him, who he was? "I am," says he "*Dinocrates* the Macedonian Architect, and bring to your majesty thoughts and designs, worthy of your greatness: I have designed Mount Athos in the form of a man, in whose left hand I have placed a great city, all the rivers of the mount flow into his right, and from thence into the sea." *Alexander* seemed pleased with his design, but, after some little debate, declined putting it in execution. However, he kept the architect, and took him into Egypt, where he employed him in marking out and building the city of Alexandria. Another memorable instance of *Dinocrates's* architectonic skill is his restoring, and building, in a more august and magnificent manner than before, the celebrated temple of Diana at Ephesus, after *Herostatus*, for the sake of immortalizing his name, had destroyed it by fire. A third instance more extraordinary and wonderful than either of the former, is related by *Pliny* in his "Natural History;" who tells us, that he suggested a scheme, by building the dome of the temple of *Arfinoë* at Alexandria of loadstone, to suspend her image (all of iron) in the middle of it, as if flying in the air; but the king's death, and his own, hindered him from proceeding far, if at all, in the design. It is not impossible this hint might be the foundation of a similar story respecting the body of *Mahomet*.

DINOMENES, Sculptor. Olymp. 94.

DIQNETES, Painter and Philosopher, taught drawing to *Marcus Aurelius*.

DIONYSIUS, of Argos, Sculptor Olymp. 71 to 73.

DIONYSIUS, son of *Timarchides*, Sculptor. Olymp. 102.

DISOSCORIDES, Engraver of heads of Augustus.

DIPÆNE and *SCYLLIS*, Sculptors. About Olymp. 20 to 30, established the Sicyonian School: were extremely famous in their days: and following generations reaped the benefit of their skill and reputation.

DORYCLIDAS, a Lacedemonian, disciple of *Dipæne* and *Scyllis*.

DONTAS, disciple of *Dipæne* and *Scyllis*.

ELADAS,

ELADAS, of Argos. Olymp. 71 to 73. Master of *Phidias*.
 EUCHIRAS, of Corinth. After Olymp. 60. Disciple of *Syadras* and *Chartas*.

EUDOCUS, one of the scholars of *Dedalus*.

EUMARUS, Painter, applied himself to the study of characters and distinction of sexes. Lived little after the beginning of the Olympiads.

EUPHRANOR. Olymp. 104. Of the isthmus of Corinth. Was an excellent Sculptor and Painter, and flourished about 362 years before Christ. He wrote several volumes of the Art of coloring, and of symmetry: yet is said to have fallen into the same error with *Zeuxis*, of making his heads too big, in proportion to the other parts. His conceptions were noble and elevated, his style masculine and bold: and he was the first who signalized himself by representing the majesty of heroes. He was, says *Pliny*, the author of that statue of *Paris*, the excellent art and workmanship whereof represented to the eye all at once, a judge between the goddesses, the lover of *Helena*, and yet the murderer of *Achilles*.

EUPOMPUS of Sicyon, master of *Pamphilus*, master of *Apelles*.

EVANDER of Athens in *Augustus's* time, a follower of *Mark Anthony*.

EVODUS, Engraver in precious stones, under *Titus*. A. D. 80.

GITIADAS, a Lacedmonian. Sculptor, Architect, and Poet, Before the Mesenian war.

GLAUCIAS, of Egina. Olymp. 71 to 73.

GLAUCIAS, a Lacedemonian Sculptor, lived before the wars of the Lacedemonians against the Mesenians. Olymp. 9.

GLAUCUS of Argos. Olymp. 71 to 73.

GLYCON, of Athens, author of the *Hercules Farnese*.

GNAIOS, prisoner from Asia (Ionia) probably: his name is to a head of *Hercules* in the cabinet at *Strozzi*, Rome—on a precious stone.

HEGESIAS, Sculptor, perhaps author of the group of *Castor* and *Pollux*, at Rome.

HEGIAS, of Athens. Sculptor. Olymp. 95.

HYPATODOR, Sculptor. Olymp. 102.

LAPHAES of Phlialia, about Olymp. 47.

LEARCHUS,

LEARCHUS of Rhegio, disciple of *Dipæne* and *Scyllis*. Olymp.

LEOCHARES. Sculptor. Olymp. 102.

LEONTIUS wrought in brass, *Astylos*, the famous runner, in a race; which was highly esteemed at Olympia: also the portrait of one that seemed lame; and to halt by reason of an ulcer: but so naturally done, that as many as beheld it, seemed to have compassion and fellow-feeling with him of the pain and suffering of his sore: this was seen at Syracuse.

LYSANIAS, Sculptor.

LYCIUS, of Eleuthera, famous for a figure of a boy blowing a fire. Olymp. 87. Disciple of *Myron*.

LYSIAS, made *Apollo* and *Diana*, in a chariot drawn by four horses, all of one piece: it appears how highly it was esteemed by the honorable place wherein it stood; for *Augustus Cæsar*, to the honor of *Octavius* his father, dedicated it in Mount Palatine, over a triumphant arch there.

LYSSIPPUS, a celebrated statuary, was a native of Sicyon, and flourished in the time of *Alexander the Great*. He was bred a locksmith, and followed that business for a while; but, by the advice of *Eupompus*, a painter, he applied himself to painting, which, however, he soon quitted for sculpture, in which he succeeded perfectly well. It is said that he asked *Eupompus* "what pattern he had best follow of all the workmen who had gone before him?" he shewed him a multitude of people, and told him, "he should do best to imitate Nature herself." He executed his works with more ease than any of the ancient masters, and accordingly finished more works than any of them. The statue of a man wiping and anointing himself after bathing was particularly excellent: *Agrippa* placed it before his baths at Rome. *Tiberius*, who was charmed with it, could not resist the desire of being master of it, when he came to the empire: so that he took it into his own apartment, and put another very fine one in its place. But, as much as that emperor was feared by the Roman people, he could not hinder them from demanding, in a full theatre, that he would replace the first statue, and so vehemently, that he found it necessary to comply with their solicitations, in order to appease the tumult. Another of *Lyssippus*'s capital pieces was a grand statue of the sun, represented in a car drawn by four horses; this statue was worshipped at Rhodes.

Rhodes. He made also several statues of *Alexander* and his favorites, which were brought to Rome by *Metellus*, after he had reduced the Macedonian empire. He particularly excelled in the hair of his heads. He alone had the privilege to represent *Alexander*. He was the founder of the colossus of *Hercules* at Tarentum, which was forty cubits high. He had three sons, who were all his disciples, and acquired great reputation in the Art.

LYSTRATUS of Sicily was the first that in plaster or alabaster took off the face in a mould; which image he afterwards copied in wax: nor staid he there, but began to make the very likeness of the person; before him every man studied to make the fairest faces, not sufficiently regarding whether they were like or no.

MALAS of the isle of Chios, his son *Micciades*, his grandson *Anthemus*: a family of Artists from the first Olympiad to 60, when a descendant named *Bupalus* was Sculptor and Architect.

MELANTHUS, Painter, scholar of *Pamphilus*. Olymp. 90.

MEMNON, of Egypt; Sculptor. If not rather the name of the figure.

MENECHMUS, Sculptor, of Naupactus, cir. Olymp. 95.

MENECRATES, Sculptor, master of *Apollonius* and *Tauriscus*.

MENELAUS, disciple of *Stephanus*, author of the group in the villa Ludovisi called *Papirius* and his mother.

MENESTRATUS's *Hercules*, says *Pliny*, was in high admiration, as also his *Hecate*, which stood in a chapel at Ephesus, behind the great temple of *Diana*; the wardens of which chapel warn those who come to see it, not to look too long upon it, for fear of dazzling their eyes, the polish of the marble is so resplendent.

METRODORUS. Olymp. 155. Painter and Philosopher.

MICCIADES son of *Malas* of the isle of Chios. Olymp. 20.

MNESARCUS, Engraver in precious stones; an Etruscan Artist: the only one whose name is known.

MYRON. Olymp. 87.

MYs, a Sculptor or Chaser in silver, principally of mythological subjects.

NAUCIDES, of Argos. Sculptor. Olymp. 94.

NICIAS, of Athens disciple of *Antidotus*, Sculptor and Painter.

Painter. He exceedingly delighted himself in his profession of painting; and was so intent upon it, that when he painted *Nerya*, he frequently forgot to eat, and asked his servants, "whether he had dined, or not?" When this incomparable piece of art was finished, king *Ptolemy* sent to purchase it of him at the price of sixty talents; but he refused to part with it, though for so vast a sum.

NICOLAUS, of Athens, Sculptor.

NICOMACHUS, son and scholar of *Aristodemus*. Painter, contemporary of *Apelles*.

ONATAS, son of *Mycon* of Egina; before the expedition of *Xerxes*.

PAMPHILUS, Painter. Olymp. 104. A Macedonian: was the first of Painters skilled in arithmetic and geometry, without which he judged it impossible to be a perfect Painter: he was renowned for drawing a confraternity of kindred, the battle fought before *Philus*, and the victory of the Athenians. He taught none under a talent of silver for ten years together: and thus much paid *Apelles* and *Melanthus* to learn his art.

PARALUS, son of *Polycletes*, Sculptor, not equal to his father.

PARRHASIUS, son and disciple of *Evenor*. Olymp. 104. A celebrated Painter of Ephesus, or, according to others, of Athens: he flourished in the time of *Socrates*, if we may credit *Xenophon*, who hath introduced him in a dialogue discoursing with that philosopher, *Socrates*. He was one of the most excellent Painters in his time. *Pliny* says, that he first gave symmetry and just proportions to his art; that he also first knew how to express the truth and life of characters, and the different airs of the face; that he studied a beautiful disposition of the hair, and heightened the grace of the countenance. It was allowed by masters in the art; that he exceeded all others in a graceful correct outline. But the same author observes, that *Parrhasius* became insupportable by his pride; and was so swelled with vanity, as to assume the most flattering epithets; such as, the tenderest, the softest, the grandest, the most delicate, and the perfecter of his art. He boasted, that he was sprung originally from *Apollo*, and born to paint the gods; that he had actually drawn *Hercules* touch by touch: that hero having often appeared to him in his dreams. When the majority of

voices was against him at Samos in favor of *Timanthes*, on the subject of a picture of "*Ajax* provoked against the Greeks, for adjudging to *Ulysses* the arms of *Achilles*," he answered a person who consoled him on this check, "For my part, I don't trouble myself at the sentence; but am sorry the son of *Telamon* hath received a greater outrage than that which was formerly put upon him so unjustly." *Ælian*, who relates this story, informs us that our painter affected to wear a crown of gold on his head, and to carry in his hand a baton, studded with nails of the same metal.

He worked at his art with pleasantry, and for the most part with singing. He was unhappily licentious in his pictures; for instance his *Atalantis*, with her spouse *Meleager*, which piece being afterwards devised as a legacy to the emperor *Tiberius*, upon condition that, if he was displeased with it, he should receive a million of sesterces instead of it, the emperor, covetous as he was, not only preferred the picture, but even placed it in his most favourite apartment. It is said also, that though *Parrhasius* was excelled by *Timanthes*, yet he excelled *Zeuxis*: which story is thus related. He was bold enough to challenge *Zeuxis* for the victory in his art: *Zeuxis* exhibited a tablet wherein clusters of grapes were so charmingly represented, that the birds came to peck at them. *Parrhasius* had only painted a curtain, but so accurately, that *Zeuxis* said to him, "Come Sir, away with your curtain, that we may see your goodly picture." But perceiving his error, he was confounded, yielded him the victory, and said, "*Zeuxis* hath beguiled poor birds, but *Parrhasius* hath deceived *Zeuxis*, a professed artist."

PASITELES of Greece, citizen of Rome, under *Augustus*: worked principally in relief, on silver; made a capital *Jupiter* of ivory, which *Pliny* saw in the palace of *Metellus*. He wrote on the famous works of Art, five Books.

PATROCLUS, Olymp. 95. Sculptor.

PAUSIAS, Painter, his pictures sold at great prices.

PAUSON, Painter: an ancient master.

PEONIUS, Sculptor, of Mendeum in Thrace.

PHIDIAS, the most famous Sculptor of antiquity, was an Athenian, and contemporary of *Pericles*, who flourished in the 83d olympiad. This wonderful artist was not only consummate in the use of his tools, but accomplished in those sciences,

sciences and branches of knowledge, which belong to his profession: as history, poetry, fable, geometry, optics, &c. He first taught the Greeks to imitate nature perfectly; and all his works were received with admiration. They were also incredibly numerous; for it was almost peculiar to *Phidias*, that he united the greatest facility with the greatest perfection. His *Nemesis* was ranked among his first pieces: it was carved out of a block of marble, which was found in the camp of the Persians, after they were defeated in the plains of Marathon. He made an excellent statue of Minerva for the *Plateans*; but the statue of that goddess at Athens, in her magnificent temple, (of which there are still some ruined remains,) was an astonishing production of Art. *Pericles*, who had the care of this stately edifice, gave orders to *Phidias*, to make a statue of the goddess; and *Phidias* formed a figure of ivory and gold, thirty-nine feet high. Upon the swelling round of the shield of this goddess, he engraved the battle wherein the Amazons were defeated by *Theseus*; in the lower part he chased the conflicts between the gods and the giants; on the shoes the fight betwixt the Centaurs and *Lapithæ*; on the base, or pedestal of the statue the genealogy of *Pandora*, and the nativities of the gods, to the number of thirty, and among them the goddess Victory, of most admirable workmanship; with a serpent and sphinx of brass, under the spear that *Minerva* holds in her hand, admired by all. Writers never speak of this illustrious monument of skill without raptures; yet what has rendered the name of the artist immortal, proved at that time his ruin. He had carved upon the shield of the goddess his own portrait, and that of *Pericles*; and this was, by those who envied him, made a crime in *Phidias*. He was also charged with embezzling part of the gold which was designed for the statue, but from this he cleared himself by taking off the gold; when it was found to be of the same weight as he had received. Upon this, he withdrew to Elis, and avenged himself on the ungrateful Athenians, by making for this town the Olympic *Jupiter*: a prodigy of Art, and which was ranked among the seven wonders of the world. It was of ivory and gold; sixty feet high, "The majesty of the work did equal the majesty of the God," says *Quintillian*; "and its beauty seems to have added lustre to the religion of the country." *Phidias* concluded his labours with this master-

piece; and the Elians, to do honour to his memory, erected and appropriated to his descendants, an office, which consisted in keeping clean this magnificent image.

PHILOXENUS painted a tablet for king *Cassander*, containing the battle betwixt *Alexander the Great* and *Darius*; which for exquisite art was not behind any other whatever.

PALEMON of Sicyon wrote a treatise on the works of Art in that city.

POLICLES, Sculptor. Olymp. 155.

POLYCLES, Sculptor. Olymp. 102.

POLYCLETUS, Olymp. 87. the Sicyonian, made that which workmen called the Canon; that is to say, one consummate and perfect figure from whence artificers might study symmetries, and proportions, as from a perfect rule, which guides and directs them in their work. He made a *Diadumenus* in brass, an effeminate young man, with a diadem about his head: a piece of work much spoken of, for it cost an hundred talents.

POLYDORUS, author of the *Laocoon*, probably lived about the age of *Alexander*.

POLYGNOTUS, Painter, famous for gloomy subjects: whereby he seems to be strongly distinguished from POLYGNOTUS, the *Thasian*, who was the first that painted women in shewy and light apparel, with their head-dresses of sundry colours. His invention it was to paint figures with the mouth open, to make them shew their teeth; he also represented much variety of countenance, far different from the stiff and heavy look of former times. He also adorned the great gallery of Athens with the history of the Trojan war: and being requested by *Alpinice*, the daughter of *Miltiades*, to paint her among the Trojan women, he did it so exquisitely, that she seemed to be alive.

PRAXITELES, Sculptor in bronze and marble. Olymp. 104. His *Venus*, which he wrought for the town of Gnidos, surpassed all statues that ever were made; and was indeed, so exquisite, that many have sailed to Gnidos for no other purpose but to behold it. King *Nicomedes* offered to free their city of all debts (which were great sums) for this piece of work; but they resolved not to part with it.

PROTOGENES, Painter, was a native of Caunas, a city of Caria, subject to the Rhodians. Who was his father or his mother, is not known; but it is probable he had no other master than

than the public pieces he saw; and perhaps his parents, being poor, could not be at any such expence for his education in the art, as was customary at that time. It is certain he was obliged at first to paint ships for his livelihood: but his ambition was not to be rich; his aim being solely to be master of his profession. He finished his pictures with too great care: *Apelles* said of him, he knew not when he had done enough. The finest of his pieces was the picture of *Jalyssus*, mentioned by several authors, without giving any description of it, or telling us who this *Jalyssus* was: some persons suppose him to have been a famous hunter, and the founder of Rhodes. For seven years that *Protogenes* worked on this picture, all his food was lupines mixed with water, which served him both for meat and drink. It is said that after seven years spent upon it, he remained still chagrined, because, having represented in it a dog panting and out of breath, he was not able to express the foam at his mouth; which vexed him to such a degree, that in anger he threw his sponge against it in order to efface it, and this luckily produced by chance what his art could not effect. [The same good luck, it is said, happened to *Neocles* the painter, with the foam of a horse.] He was of opinion that his simple and light nourishment would leave him the freedom of his fancy. *Apelles* was so struck with admiration of this piece, that he could not speak a word; having no expression to answer his idea. It was this same picture that saved the city of Rhodes, when besieged by king *Demetrius*; for, not being able to attack the town but on that side where *Protogenes* worked, he chose rather to abandon his hopes of conquest, than to destroy so fine a piece as that of *Jalyssus*.

Every body knows the story of the contest between *Protogenes* and *Apelles*. This latter, hearing of the reputation of *Protogenes*, went to Rhodes on purpose to see his works. On his arrival there, he found in the house nobody but an old woman: who, asking his name, he answered, "I am going to write it on the canvas that lies here;" and, taking a pencil with colour on it, designed something with extreme delicacy. *Protogenes* coming home, the old woman told him what had passed, and shewed him the canvas; he then attentively observing the beauty of the lines, said it was certainly *Apelles* who had been there, being assured that no one else was able to draw any thing

thing so fine. Then taking another colour, he drew on those lines an outline more correct and more delicate; after which he went out again, bidding the old woman shew that to the person who had been there, if he returned, and tell him that was the man he enquired for. *Apelles* returning, and being ashamed to see himself outdone, takes a third colour; and, among the lines that had been drawn, lays some with so much judgment, and so wonderfully fine, that it took in all the subtlety of the art. *Protogenes* saw these in his turn; and, confessing that he could not do better, gave over the dispute, and ran in haste to find out *Apelles*.

Pliny, who tells this story, says he saw this piece of canvas, before it was consumed in the fire which burnt down the emperor's palace; that there was nothing upon it, but some lines, which could scarce be distinguished; and yet this fragment was more valued than any of the pictures among which it was placed. The same author goes on to relate, that *Apelles* asking his rival what price he had for his pictures, and *Protogenes* naming an inconsiderable sum, according to the sad fortune of those who are obliged to work for their bread; *Apelles*, concerned at the injustice done to the beauty of his productions, gave him fifty talents [equivalent to 10,000l. sterling, a sum large enough to be incredible, were we not told that *Apelles* had twice as much for his own pieces] for one picture only, declaring publicly, that he would make it pass and sell it for his own. This generosity opened the eyes of the Rhodians as to the merit of *Protogenes*, and made them get the picture *Apelles* had bought out of his hands, paying down a much greater price for it than he had given.

Pliny also informs us that *Protogenes* was a Sculptor as well as a Painter. He flourished about the 118th Olympiad, and 308 years before Christ. *Quintilian*, observing the talents of six famous painters, says *Protogenes* excelled in exactness, *Pamphilus* and *Melanthus* in the disposition, *Antiphilus* in easiness, *Theon* the Samian in fruitfulness of ideas, and *Apelles* in grace and ingenious conceptions.

Pyrgoteles, a famous Engraver of precious stones; contemporary with *Lyfippus*; had also an exclusive privilege of representing *Alexander*.

Pyromachus, Sculptor, of *Pergamus*.

PYTHAGORAS

PYTHAGORAS, of Rhegio, cir. Olymp. 87. treated hair with great nicety and freedom.

PYTHIAS, Sculptor. Olymp. 155.

PYTHOCLES, Sculptor. Olymp. 155.

PYTHODOTUS, of Corinth. Olymp. 47.

SATYRIUS, in Egypt, under *Ptolemy*, Engraver in crystal.

SYCLLIS and DIPÆNE, established the Sicyonian school.

SCOPAS, of the isle of Paros, said to have decorated part of the tomb of *Mausoleus*: this fact uncertain; as he must have been extremely old. Olymp. 87. *Pliny* mentions in the chapel of Cn. Domitius in the circus of Flaminius; *Neptune*, *Thetis*, and her son *Achilles*; the sea-nymphs, or Nereids, mounted upon dolphins, whales, and sea-horses; the tritons, with all the choir, attending upon *Phorcus* a sea-god; and the mighty fishes called *Pristes*, besides many other monsters of the sea; all of them wrought by him so curiously, that had he been occupied in making them all his life-time, and done nothing else, a man would have thought it work enough.

SIMON, of Egina, before the expedition of *Xerxes*.

SMILIS of Egina, son of *Euclides*: one of the most ancient of Sculptors: he worked in wood.

SOCRATES and ARISTOMEDES. Olymp. 71 to 73.

SOIDAS, cir. Olymp. 95, of Naupactus.

SOMIS, before the battle of Marathon.

SOSUS, of Pergamus, excellent in Mosaic works.

STEPHANUS, Sculptor, famous for figures on horseback.

STOMIUS, before the battle of Marathon.

STRATONICUS, of Pergamus.

SYADRAS, of Lacedemon. Olymp. 60.

TAURISCUS and APPOLONIUS, authors of the Farnese Bull.

TECTEUS, disciple of *Dipæne* and *Scyllis*: assisted *Angelion*, Sculptor.

TELEPHANES of Sicyon, supposed to have improved the Art of Painting greatly.

THEODORUS, who made the labyrinth of Samos, cast his own image in brass, which besides the resemblance of himself, was embellished with such other devices, that it was much renowned: in his right hand he had a file; in his left he bore with three fingers a little chariot, with four horses, but both the chariot, horses and charioteer, were couched in

so small a compass, that a little fly, which he also made with the rest, covered all with her wings.

THEON did many pieces wherein he discovered the excellence of his art; among the chief was that of a man with his sword in his hand, and his shield stretched out before him, ready prepared for the fight: his eyes seemed to sparkle with fire, and the whole frame and posture of his body was represented so threatening, as of one that was intirely possessed with a martial fury.

THEOMNASTES, Painter, cotemporary of *Apelles*.

TIMANTHES, had an excellent genius, full of rare invention: he painted the famous picture of *Iphigenia*, wherein was represented that innocent lady standing by the altar to be sacrificed: in this subject he painted *Chalchas* the priest looking sad, *Ulysses* sadder, but her uncle *Menelaus* full of extreme sorrow: having in these personages spent all the signs whereby the pencil is able to express grief; and being yet to exhibit her father *Agamemnon*, he covered his countenance with a veil, leaving to the imagination of the spectators, to conceive his inexpressible grief at beholding his daughter bathed in her blood. He painted a Cyclops lying asleep, and little elvish Satyrs by him with their thyrsi taking measure of one of his thumbs. But his picture of a prince was thought to be most absolute; the majesty whereof was such, that all the art of painting seemed comprized in that one picture.

TIMARCHIDES, father of *Polycles* and *Dionysius*, Sculptor,

TIMOCLES, Sculptor. Olymp. 155.

TIMOMACHUS, the Byzantine, flourished in the days of *Julius Cæsar*, for whom he painted *Ajax* and *Medea*; for which pictures he paid him eighty talents, and hung them up in the temple of *Venus*; his pieces of *Orestes* and *Iphigenia* are much praised; but especially he is renowned for his *Medusa's* head, which he painted in *Minerva's* shield. He remained in Greece, and did not, as many masters then did, come to Rome to settle.

XANTHIPPIUS, son of *Polycletes*; not equal to his father.

ZENON, of Approdicius, Sculptor. About Trajan's time.

ZENON, of Staphrys. Cir. same time.

ZENODORUS, Sculptor, time of *Nero*. He composed a prodigious colossus of *Mercury*, at Auvergne in France; ten years he

he was about it, and the workmanship came to four hundred thousand sesterces. *Nero* sent for him to Rome, where he cast (as a portrait of *Nero*) a colussus an hundred and ten feet high, but that emperor being dead, it was dedicated to the honour of the sun.

ZEUXIS, a very famous painter, flourished about 400 years before Christ, or about the 95th Olympiad. *Tully*, *Pliny*, and *Ælian*, agree in affirming that he was of *Heraclea*, yet they have not, among the numerous cities of that name, told us the *Heraclea* in which *Zeuxis* was born. *Pliny* represents the art of painting, as carried to considerable perfection by this Painter. Some authors relate, that he found out the manner of disposing lights and shades; and he is allowed to have excelled in coloring. *Aristotle* censured as a defect in his paintings, that the manners or passions were not expressed in them: nevertheless *Pliny* declares the direct contrary with regard to the picture of *Penelope*; "in which *Zeuxis*," says he, "seems to have painted the manners."

This painter amassed immense riches; and once he made a shew of them at the olympic games, where he appeared in a cloak embroidered with gold letters expressing his name. When he found himself thus rich, he would not sell his works any longer, but gave them away, and declared frankly, that no price could be set upon them. His *Helen* was the picture which made the greatest noise. Before he had left of selling his works, he used to make people pay for seeing them; but he insisted always upon ready money for shewing his *Helen*: "which," says *Ælian*, "gave occasion to the wags to call her *Helen* the courtezan." He did not scruple to write underneath this picture the three verses of the *Iliad*, in which *Homer* represents *Priam* and the venerable sages of his council confessing, that the Greeks and Trojans were not to blame for having exposed themselves to so many calamities for *Helen*; her beauty equalling that of the goddesses. It cannot be determined, whether this *Helen* of *Zeuxis* be that which he painted for the inhabitants of *Crotona*, to be hung up in the temple of *Juno*: of which *Cicero* tells us this story. When the people of *Crotona*, had prevailed upon him to come among them, in order to paint a number of pictures, with which they intended to

adorn this temple; he told them, that he intended to draw the picture of *Helen*; with which they were extremely well satisfied, knowing that his chief excellence lay in painting women. For this purpose he desired to see the most beautiful girls of their city: and the magistrates giving orders for the maidens to assemble that *Zeuxis* might choose as he thought fit, he selected five; and, copying the greatest excellences of each, drew from thence the picture of *Helen*. These five maidens were greatly applauded by the poets, their beauty having been preferred by him, who was justly considered as the greatest judge of beauty; and their names accordingly did not fail of being consecrated to posterity, although are they not now to be found.

Many curious particulars are recorded of this painter beside his dispute with *Parrhasius* for the prize in painting. He painted a boy loaded with grapes, when the birds flew again to this picture; at which he was vexed; and frankly confessed, that it was not sufficiently finished; since, had he painted the boy as perfectly as the grapes, the birds would have been afraid of him. *Archelaus*, king of Macedon, made use of *Zeuxis*'s pencil for the embellishment of his house; upon which *Socrates* made this reflection, as it is preserved by *Ælian*. "*Archelaus*," said he, "has laid out a vast sum of money upon his house, but nothing upon himself: whence it is that numbers come from all parts of the world to see his house, but none to see him; except those, who are tempted by his money and presents, and who will not be found among the worthiest of men."

One of *Zeuxis*'s finest pieces was a *Hercules* strangling some dragons in his cradle, in the presence of his frightened mother: but he himself esteemed chiefly his *Athleta* or *Champion*, under which he made a verse that became afterwards famous, viz. "that it would be easier to envy, than to imitate that picture." It is probable, that he valued his *Alcmena*, since he presented it to the *Agrigentines*. He did not set up for a swift painter: he used to say to those who reproached him with slowness, that "he was indeed a long time in painting, but that it was also to last a long time." We are told that *Zeuxis*, having painted an old woman, laughed so heartily at the sight of this picture; that he died. This circumstance is related by *Verrius Flaccus*, under the word *picor*; but is probably fabulous.

ZOPYRUS, time of *Pompey*.

LIST

LIST OF PLATES,

BELONGING TO THE HISTORY OF ANCIENT ART.

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PLATE I.

SUPPOSED PROGRESS of SCULPTURE.

THIS Plate endeavours to shew, from actually existing monuments, something of what may be supposed as the course of improvements, and additions, made in sculptures of the human figure.

No. I.—Is a mummy, entirely void of hands and feet, or any parts; and were it not for the head, and its dress, little superior, as a representation, to a simple stone. It is in *Montfaucon's Antiquité Expliquée*, Pl. cxii. T. ii. fig. 1. From *Bonnani*.

No. II.—Is also a mummy; but being an attempt at more explicit designation, this has hands, perhaps for the purpose of holding somewhat of the nature of a symbol.

No. III.—This mummy has no arms; but the attempt at a disjunction of the legs is very evident; and forms another step towards a figure. *Montfaucon*, Pl. cxi. T. ii. fig. 6.

No. IV.—Is a kind of drapery mummy; this shews the dress, and somewhat of the foldings of the drapery; though certainly to no advantage.

No. V.—Is an instance of what is called a TERM: and is much posterior in its idea to the former. The feet are explicit, and well determined; and it has more the appearance of a person holding before him a tablet for inscriptions, than of a mummy: Notwithstanding the arms and front of the body are concealed by the tablet.

No. VI.—A TERM of another kind: the places where the arms are to be added, very evident; this term might receive

the addition of arms, on occasion, but not legs. From the *Antiquities of Herculaneum*, Vol. iii. p. 180.

No. VII.—An Egyptian advance toward a figure; the attitude of the arms is indicated under the drapery; and the hands hold each of them a symbol.

No. VIII.—An elegant TERM: of a kind long in use. This is inscribed as a portrait of *Elia Patrophila*: this kind of term is (occasionally) as useful and beautiful as a statue; and by no means so expensive, nor so liable to injury. In a garden, walks, &c. they have a very good effect. From the *Museum Capitolinum* (at Rome).

No. IX.—A term *Hercules*: a variation from the former, yet preserving the same idea: and holding as a symbol the head of the lion, in whose skin the figure is clothed. From the *Museum Capitolinum*.

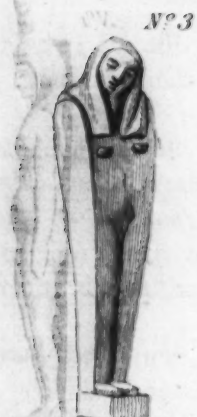
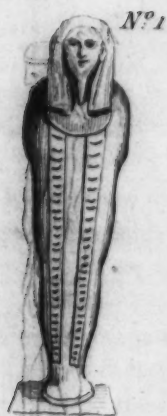
The first row of these figures may well be called dead: for though different in some things, they agree in having neither life, nor motion: they may bring to remembrance Egyptian deceased ancestors.

The second row of figures shews that art has been tampering with them; and endeavoring to render them subservient to its purposes of embellishment, perhaps of utility.

The third row of figures shews the success of art: that however unpromising its first essays might be, yet genius and application have surmounted their difficulties, and produced works of merit and elegance.



Plate I.
Il. 1801



Supposed Progress of SCULPTURE.

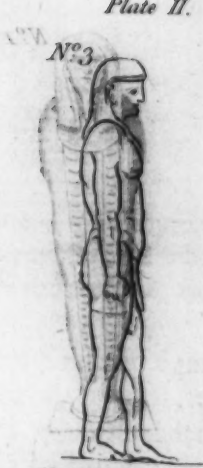




PLATE II.

EGYPTIAN SCULPTURE.

THE former plate shewed at most half-figures, or an approach to a figure, this plate offers an idea of the progress of a whole figure; and shews, how succeeding artists treated the same subject, according to the art of their times.

No. I.—Is the profile view of an undoubted Egyptian figure, in which we remark its almost perpendicular uprightness; the union of its legs, the downright position of its arms, and the unanimated direction of its countenance. This figure however, being in the character of an attendant on another statue, representing its superior in rank, might, possibly, be supposed to preserve the posture of respect and reverence, if such attitudes were not altogether Egyptian. From the plates of NORDEN's *Designs in Egypt*: it is marked (a) in No. V. and is an attendant on the seat of one of the colossal statues now standing near *Carnac*; the ancient *Thebes*: not far from the palace and sounding statue of *Memnon*.

No. II.—In this Number the Artist was under the necessity of giving some action to his figure, to enable her to hold the staff; but he has been, as it were, reluctant, and as sparing as possible, of every thing like motion. The hand not employed, hangs down, with perfect stiffness; the hand which projects, projects at right angles, no less stiff; the drapery is motionless also. It is from the famous *Isiac Table* now at Florence.

No. III.—Is a side view of a very capital Egyptian statue, whose proportions and execution demonstrate a masterly hand: which yet has preserved the same principles of attitude as former figures, with but little variation. It is true this figure has *some* pliancy in its body, its head is less stiff, its arms not quite so downright, and its legs better placed; yet perhaps these were regarded as *liberties*; notwithstanding the artist made the figure as stiff and antiquated as his genius and better skill would suffer him.

It

It is worth while, just to observe the situation of the feet in these three figures : in the first, they are perfectly parallel ; in the second, one foot is about half a foot's distance behind the other ; in the third, one foot is about the whole length of a foot behind the other. Perhaps there is scarcely any truly Egyptian figure in which this distance is exceeded. The original figure is at Rome.

No. IV.—Is a front view of the same figure as No. III. it was probably meant to stand with its back against a wall, rather than in a niche. It is taken for the Egyptian God *Averruncus* ; and has an hieroglyphic inscription on its girdle : which determines it to be of considerable antiquity ; otherwise, its merit might refer it to some Greco-Egyptian master.

No. V.—A specimen of Egyptian sitting figures ; in which the parallelism of the parts is striking : the legs are parallel, the thighs parallel, the arms, the shoulders parallel : yet this was a great work ; and must have cost the labour of much time. It is one of the colossal figures (50 feet high) sitting near the palace of *Memnon*, near the ancient Thebes, in *Egypt* : it is greatly ruined by time.

No. VI.—Another Egyptian sitting figure ; representing the goddess *ISIS* in the act (as I suppose) of blessing her worshippers : in this figure is action, no doubt, but the action has little pretensions to grace and dignity. From the *Isiac Table* : this is the center and principal figure.

No. VII.—Another *ISIS* in her full dress ; as ready for receiving worship. According to the usage of sculptures representing Egyptian female figures, this has one hand on her bosom ; the other hanging down, perhaps holding some part of her drapery ; but the whole certainly not many degrees advanced toward animation. The original is at *Rome*. *Vide Montfaucon*, Pl. cvii. T. ii. fig. 2, 3.

No. VIII.—Is an *ISIS* of Italian workmanship ; which, being erected in the temple of *ISIS* at *Pompeii* (overwhelmed by a volcanic eruption about A.D. 79.) at such a distance from *Egypt*, and so late in time, the artist has availed himself of those liberties which time and place permitted in favor of his art. It is probable that though Art has gained, religion, strictly speaking, might be considered as having lost by the difference ; and that a more exact transcript of the primitive statues, would have

have been thought more correct, and more sacred, by those skilled in such matters; which, perhaps, happily for the artist, was the case of few, or none, at *Pompeii*; the priest excepted, who seems to have practised the rites of his worship as used in Egypt, and who died in his duty, (within his sacred precincts at least) unmoved by the destruction of his idol and his temple.

From this figure, the artist has discarded all the preposterous though typical head dress of *Isis*, as being utterly incapable of beauty, and has bound her hair in a simple fillet only, but he has been obliged to preserve the down-hanging arm, which graceless position he has disguised by placing the sacred water vase in that hand; he has also been obliged to elevate the other hand, level with the elbow, therefore into this hand he has put another sacred symbol; he has also been forced to dress her in a simple muslin robe, but this he has thrown into folds, according to the course of the parts; he has also been forbid to move one foot too much before the other, but by covering the hinder foot by the drapery, this rule is preserved, yet variety obtained. In fact, this figure is at once according to rule and according to art: at once like and unlike, to No. II, above it: of which it is in one sense a copy, but certainly in every sense, a distant copy. The original is in the king of Naples's collection of *Herculaneum Antiquities*.

PLATES III. & IV.

As I have never seen representations of Egyptian PAINTINGS which might be depended on as accurate; I am under the necessity of referring to those copies and imitations which have been so happily recovered from the ruins of *Herculaneum*: these are in every probability Greek performances, and only copied by the painter as near as his better sense of art would let him. It is true the figures have no great motion, but they have more than a truly Egyptian picture ought to have; at least in sacred subjects, such as these: the feet are too distant from each other, the hands hang down, but not precisely on the body; or they are stretched out, but not at right angles. Those of the first plate are, indeed, stiffer than those of the second; for in the latter there is in fact a kind of freedom, and vivacity, which shews a mixture of better art; and that graceful conceptions were not unknown to the author. They are selected from the *Antiquities of Herculaneum*, Vol. iv. Plates 69, 70.

It is curious to observe the colours of these figures, which therefore I translate.

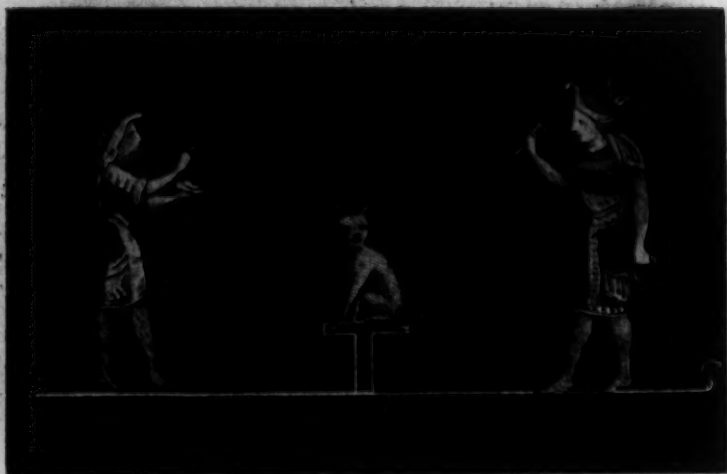
A. Of this figure the cap is green, its ornaments yellow; as also the lappet which falls on the shoulder: that which falls behind is whitish; as is also the sleeve, with red stripes. The whole dress from the breast to the waist is blue; the flap is yellow; the rest which covers the thigh is green, with yellow stripes; the naked of the thigh and leg is red; as are also the left arm, and hand, which holds a yellow disc, with something on it not distinguishable. The face and right arm are white.

B. Is damaged in the original picture: it is therefore partly composed by the help of another. The right hand and arm, with which it holds (perhaps a *sistrum*) are yellow; as also that leg: the girdle is white; the rest of the habit blue. The left hand and arm are white.

C. Has all the naked of the face, arms, hands, legs, and feet, blue: the covering of the head, and the whole dress, is red in the shades, and yellow in the lights; what he holds in his
left



Plate III.



EGYPTIAN PAINTINGS



EGYPTIAN PAINTINGS



left hand is yellow: also what he has in his right hand: but neither is distinguishable.

D. Has the countenance and neck white; also the left arm, and leg. The cap on his head is red, its ornaments yellow; the lappet which falls from his head to his shoulder is green striped with yellow. The vest has four cross stripes; the first red, the second yellow, the third light red, the fourth green; and green is the inferior border to the same.

The long stripe on the breast, and the two at the neck are red; the whole light part to the girdle is white: the narrow band which descends before is yellow; the ornaments on it red. The piece which covers the breech is red, the rest of the dress is green with yellow stripes. The right arm and leg are blue. The *Sistrum* and bucket are yellow.

E. The seat is yellow. Of the head-dress the ground is red, the ornaments yellow. The hair, (if it be hair) yellow also. The lappets from the head to the shoulder are white; that part of the dress which covers the right arm to the elbow is blue; as also that behind. The piece which covers part of the thigh is red; as also, that which covers the left arm to the elbow. The rest of the habit is red, except the flap, or apron, which is yellow. The countenance, the naked of the right-arm and hand, and right foot, is white; the naked of the left arm, hand, leg, and foot, is blue. The staff is yellow.

F. The seat is green, the ornaments yellow. The countenance, and the whole naked of the left part is white. The cap is green, with yellow ornaments: the hair yellow: the dress which covers the left arm to the elbow, green, with yellow ornaments: yellow also is the piece which covers the breech; the flap is white. The rest of the habit red. The right hand, arm, and leg, are blue.

It is likely only symbolical subjects were thus unnaturally treated: but while such customs were tolerated in any subjects, the art of coloring could not flourish. For the rest, the remarks already made on the statues may suffice in regard to these pictures: as most probably the progress of the Arts was much the same, as well in regard to period and time, as to manner and execution. The same work offers a few Egyptian views, &c. of confused composition; but clear effect.

PLATE V.

ARCHITECTURE *Plate A.* EGYPTIAN TEMPLES.

No. I.—Shews an Egyptian temple: that of the HAWKS in the island of *Philæ*, in the Nile; which is entirely open at the top; and indeed, though it may be called enclosed at the bottom, yet as that enclosure reaches only part of the height of the pillars, if not too high to be overlooked, it might permit spectators to view what was passing within the sacred precinct.

—This idea is well known to have been adopted in the temple at Jerusalem. From NORDEN's *Designs in Egypt*.

No. II.—Is its plan.

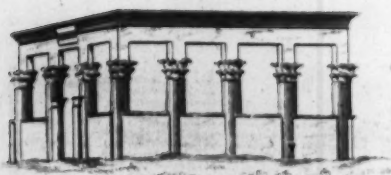
No. III.—Is a temple directly the reverse of the other; being entirely under-ground: so that whatever services were performed in it, must have been performed altogether by torch-light. Whether it was, (as is probable) dedicated to the infernal gods, or whether it was principally the sepulchre of three great persons, to whose memory their posterity maintained great attention, and to whose honor they might perform certain solemnities, or rather whether it might not unite both of these purposes, is wholly unknown.

By its plan No. IV. it appears to consist of a large chamber in the center, with three tombs in it, regularly placed in recesses: the fourth recess being occupied by the door way. Probably these tombs are placed according to the four cardinal points of the heavens. The whole is of good workmanship; and cut in the rock; it is at Necropolis (probably) the city of the dead: near the old port of Alexandria in Egypt. From NORDEN.

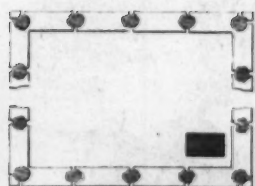


Architecture Plate A.

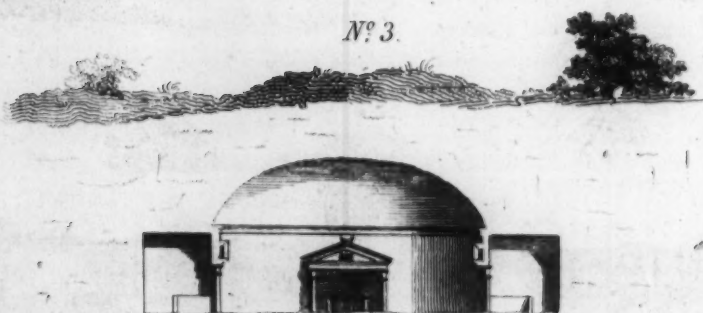
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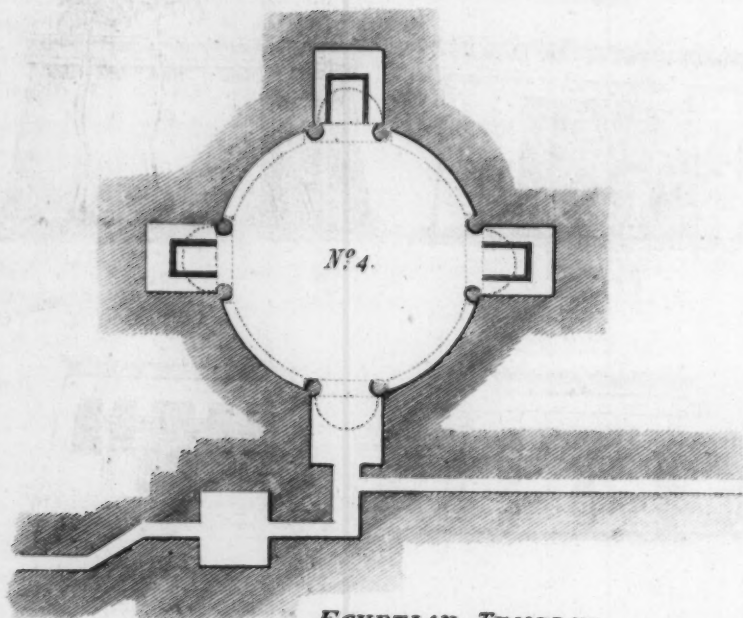
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Nº 4.



EGYPTIAN TEMPLES.

N^o 1.



N^o 2.



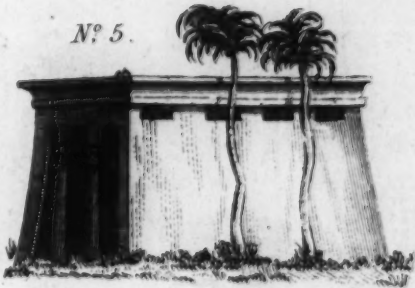
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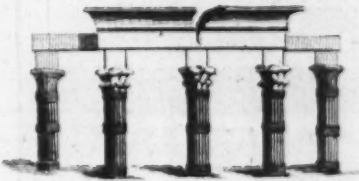
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N^o 7.

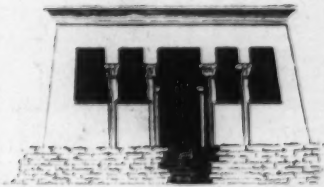




PLATE VI.

ARCHITECTURE *Plate B.* PROGRESS OF EGYPTIAN TEMPLES.

This plate endeavours to illustrate the progress of Architecture, especially in regard to the number and position of columns in temples. To effect this, No. I. Is a real view of the cabin of an Arab family as constructed in Upper Egypt: from the rudeness and simplicity of this erection, it may justly pass for a close imitation of the original dwellings of the inhabitants in the earliest ages. We shall remark upon it (1) that it is totally covered from the sun; shade being of all things most desirable in this part of the world; (2) that it is enclosed on three sides; (4) that it is partly enclosed on each side of the front, leaving only the center open; (3) that it has a prop on each side the door-way; also (5) a prop almost in the middle. Certainly when Mr. NORDEN drew this cabin from Nature, he was not aware of its relation to the temples of Egypt; yet to me it seems so truly primitive, that I think the ideas connected with it admit of little doubt.

No. II.—Is an elevation of the same cabin as supposed to be seen directly in front.

No. IV.—Is an elevation of the temple of the *Serpent* KNUPHIS on the island of Elephantine in Upper Egypt, in which most of the peculiarities we have noticed in the cabin occur; not indeed that it is wholly closed up on the sides, though nearly; but the closure of the front on each side of the door-way, and the position of the pillar in the middle of the door-way, are strong features of similitude.

No. III.—Is the same cabin with its door-way, supposed to be so far extended as to require two props instead of one: these props also are not of one single stem, but a number of lighter materials (as canes or reeds) united for strength, and bound round by cords, or other materials.

No. V.—Is a view of the temple at *Taetfa* in upper Egypt: wherein we see the adoption of the mode of placing two columns in the door-way; we see also that this temple being entirely

covered, not only receives light from the door-way (which is usual) but also on the sides, from the vacancies (resembling windows) left in the upper part of the wall. The position of these vacancies is such as might admit light but not heat.

No. VI.—Is the temple at *Komombu* in upper Egypt: this offers a frontispiece of three pillars in the door-way; these pillars also nearly resemble a number of canes, or reeds, tied together for strength; notwithstanding they have handsome capitals, &c.

No. VII.—A view of the temple at *Deboude* in upper Egypt; having four pillars in front; and being pretty much closed up, yet preserving a door-way, with windows on its sides.

Thus we have selected authentic instances of temples, having one, two, three, and four pillars in front: the addition of more may easily be imagined after these specimens.



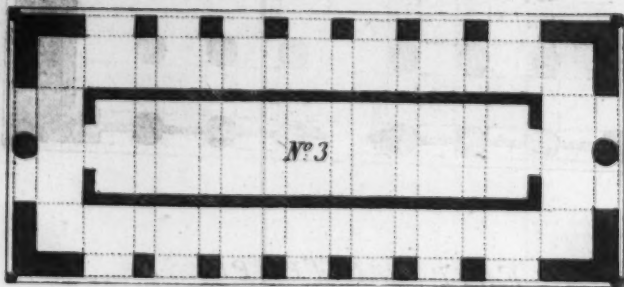
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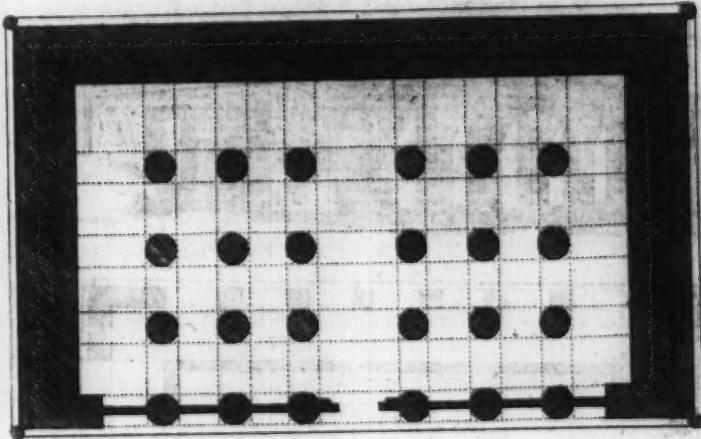


EGYPTIAN TEMPLES.

N° 1.



N° 2.



EGYPTIAN TEMPLES.

123



PLATE VII.

ARCHITECTURE, *Plate C.* EGYPTIAN TEMPLES.

No. I.—Is a view of two chapels, cut in the rock, at *Tjhibel Effelsele* in upper Egypt: they shew the prodigious labour taken by the patient inhabitants; their workmanship is excellent; they are internally covered with hieroglyphics; there is a separation for the holy, and the most holy place; the latter being most ornamented. The pillars on the sides of the entrance, deserve notice, as well for their symmetry, and handsome arrangement, as for the peculiarity of their bases; which, though whimsical are ornamental. As these are undoubtedly more ancient than any instance of doric pillars, yet have bases, they prove that ignorance was not the cause of the omission of the base in the doric order: whose proportions these pillars somewhat resemble. Their capitals were in part imitated in Greece.

No. II.—Is the temple of the serpent *Knuphis*. The front entrance to it has the great inconveniency of only a single pillar, and that standing in the middle of the door-way: but this temple differs from others, in having a kind of cloistered space around it; wherein perhaps the priests walked, and conversed. It is probable this cloister might answer to the holy place, and the enclosed edifice to the most holy. The most holy place seems to have had no light but from the door-way; and that by reason of various obstructions could be so little, as barely to afford liberty of worship in it. Shall we suggest that the junior priests were admitted into the cloister only, and the elder alone into the central enclosure?

No. III.—Is its plan.

PLATE VIII.

ARCHITECTURE *Plate D.* EGYPTIAN TEMPLES.

No. I.—Is the temple in the middle of the city of *Effenay* in Egypt. This has six pillars in front; of that kind united and bound together: they have handsome capitals; and each capital supports a block, forming a kind of architrave, which runs the whole depth of the temple. The front is partly inclosed on the sides, notwithstanding the number of pillars, and the great space they occupy; the center seems to have had a handsome entrance between the two central pillars; whence, it is probable, the other pillars were united by a low wall: the present wall seen between them is merely an erection of the Arabs, for the purpose of confining their cattle; but it may indicate where the former wall stood: and perhaps the low wall yet exists, as this building is evidently greatly buried in the sand of the country. This must have been a capital building in its primitive state: the number of pillars, their beauty, their being bestowed on the interior of the temple, as well as on the front, the extent of the roof, the hieroglyphics, the handsome ornament running round the cornice, and the capital winged globe over the entrance justify this idea.

No. II. is its plan.





Construction of HUTS.

PLATE IX.

ARCHITECTURE, *Plate E. Construction of HUTS.*

This plate attempts to shew the progress of mankind in the construction of their dwellings.

The CENTER compartment, by the rock opening into a cave, in front, suggests the idea of those times when such was the situation of the first settlers as to force them into such dwellings: shelter they might afford, but not convenience; being fixed also to a place, they were not calculated for those whose dispositions were roving: who more probably, would construct huts, rather resembling those seen further off: the flatter kind of hut, might serve in dry countries; but in countries exposed to rain, the taller and conical form would be most useful; this continues to be the form of the buildings (the churches) in Abyssinia to this day, because of its utility in throwing off the very great rains. [Between this hut and the skeleton of the building which occupies the principal place in this design, should come in the hints suggested by Plates 31 and 32. *Progress of the Doric order*, in our former volume.] The present design shews a frame work, constructed pretty much on the principles of the doric order; and attempts to account for the *Tryglyphs* by the effect of the principal rafters seen in front, as in the frieze (the architrave being one plain timber) while the mutules appear to originate from cross rafters forming the cornice. It is likely these two ideas should be kept separate; as no building requiring so heavy a roof as this quantity of raftering implies, should be supposed as yet erected.

The LOWER design shews the manner in which the Hottentots construct their huts; viz. by a frame-work, rising into a top, which they cover with skins, the fire-place being in the middle. The inconveniences attending this kind of architecture need not be enlarged on, as certainly, it shall not be recommended.

The UPPER division represents a Hottentot town; and is a proof that those people are not destitute of ingenuity; as they drive their flocks, &c. into the center, and, by blocking up the entrance, render access to them very difficult.

PLATE

PLATE X.

ARCHITECTURE, *Plate F. Suggested PARTS of COLUMNS.*

Because of the curiosity of the subject, in connection with its relation to architecture, as being a constant ornament to the temples of Egypt, we have introduced a distinct representation of what is usually termed the winged globe.

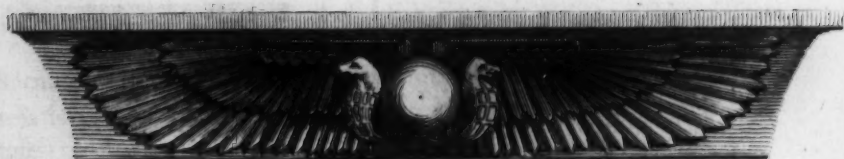
It consists of three parts; a globe in the center, a kind of dragon (but altogether an ideal kind, as I believe) and a prodigious pair of wings: the wings, I conceive, to be the symbols of protection, defence, and swiftness; the dragons, of perpetuity and watchfulness (from the circumstances of the serpent tribe, seeming to be renewed by changing their skins, and their sleeping with their eyes open.) The globe, either of the land, (principally) of Egypt,—or of the earth at large. *q. d.* “To the deity who perpetually protects the land of Egypt.” Some persons think the idea is relative to the course of the earth, as a planet, round the sun. The handsome effect of this ornament has been already seen.

No. II.—The capital of a column of the gallery of the principal court of the temple of Isis on the isle of *Philæ* in Upper Egypt. The ornaments of it are evidently borrowed from nature; being the leaves of an Egyptian water-plant common in the Nile.

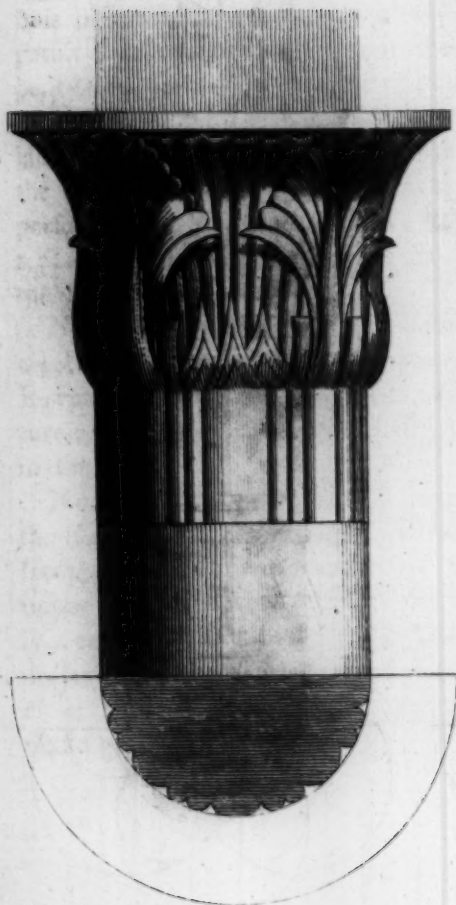
No. III.—A capital from a fragment of a column found on the isle of *Philæ*: which appears to me, to be a hint borrowed from the palm; and capable of very great elegance. The upper row of leaves, resemble full-grown leaves; under them is a row of young shoots; the lower are a kind of squamose projections, which are changed at the bottom. I think a judicious application of a hint from this capital, would make a noble gallery of columns.



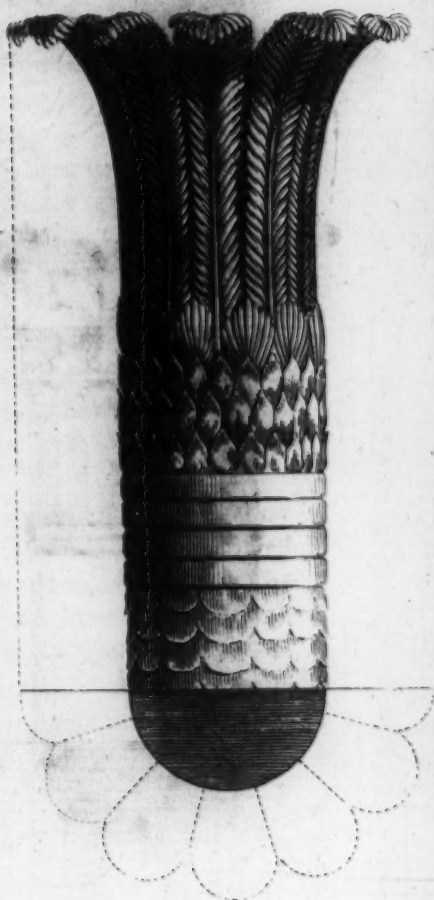
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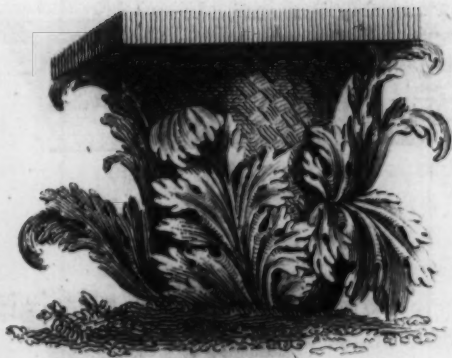


Suggested PARTS of Columns.

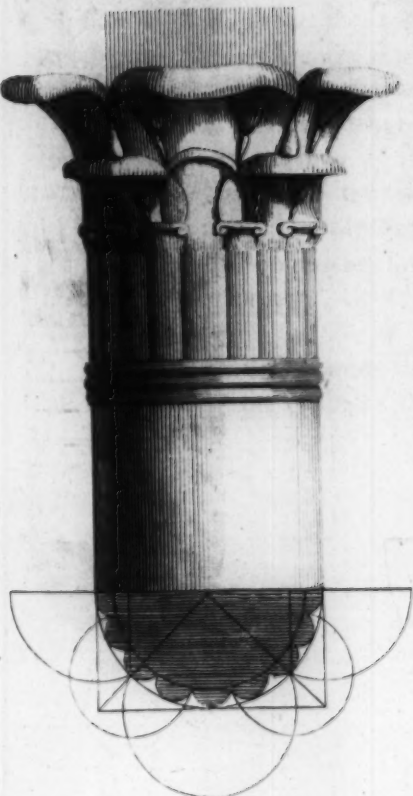
N^o 2.



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Suggested PARTS of Columns.



PLATE XI.

ARCHITECTURE, *Plate G.* SUGGESTED PARTS OF COLUMNS.

No. I.—The story of the Acanthus basket: which has been formerly given.

No. II.—An enlarged view of that kind of united (or reeded) column which we have already seen: it is surmounted by two rows of water-lily flowers, whose simple and elegant cups greatly enrich it, without the appearance of much labor: the head of Isis above it, is singularly introduced; but perhaps not more so, than the author of this would have thought some of the cherubim heads which adorn our churches, &c. It is the capital of the columns of the interior court of the temple of Isis on the isle of *Philæ*.

This No. also shews the nature, and effect, of an Egyptian entablature: its differences from the more refined productions of Greece are easily remarkable.

No. III.—Is another design considerably like the former; but differing, in the shaft of the column being smooth, and the divisions (or reedings) restricted to ornament the top of the column: whereby they become part of the capital. The leaves of this capital seem to be fluted; and are by no means so simple as the former. It is a capital of a column of the temple of Isis in the isle of *Philæ*.

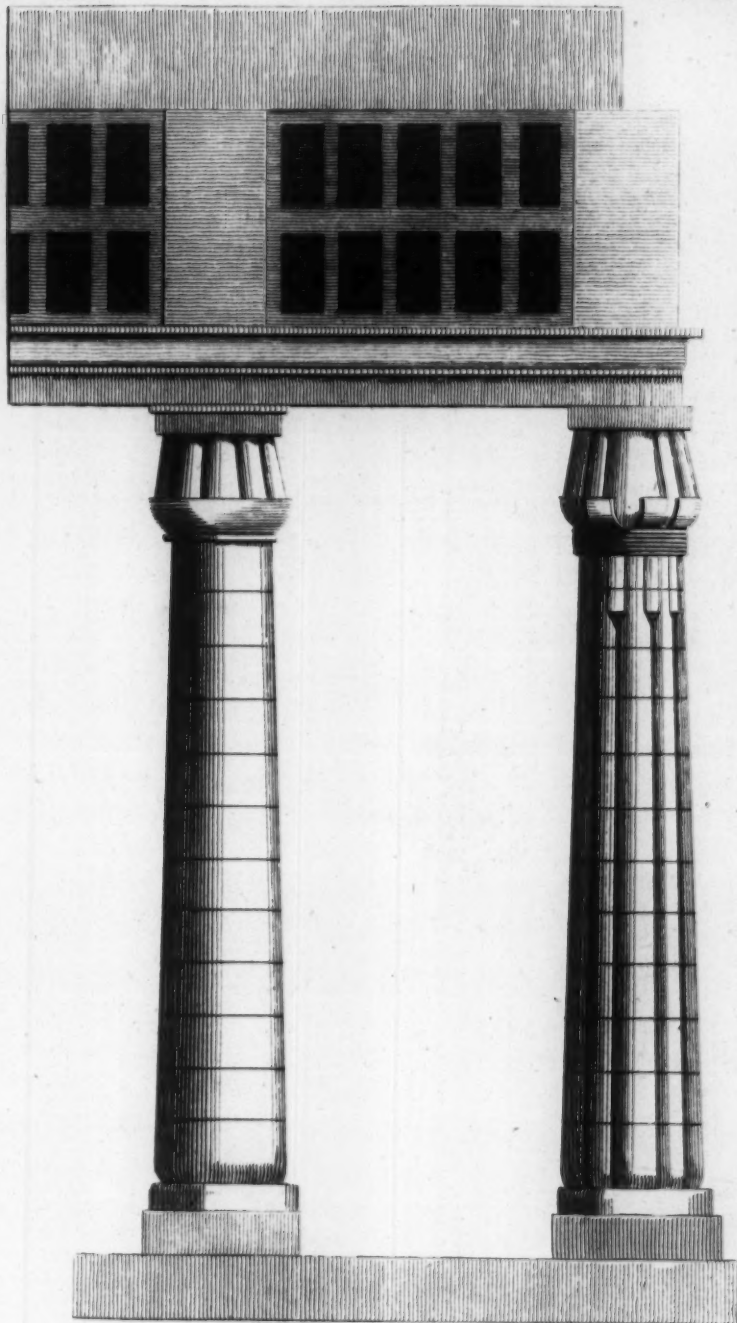
The plans of the columns shew by their lines the projections of the leaves of the capitals: the shadowed part being the shaft.

PLATE XII.

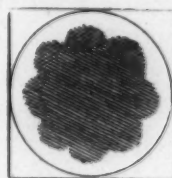
ARCHITECTURE, *Plate* EGYPTIAN PILLARS.

From noticing parts of columns, we proceed now to notice the column at length: and therefore have selected two instances, both of which shew that the design of the bases we noticed in Plate VII. must not be considered as general in Egypt; but that however they might be adopted when to ornament a rock, yet when support was requisite, a firmer base was employed: In fact, the simplicity of these bases seems to date at a very early period, and before that part of the column was much considered in respect of ornament. As to the shaft of the column; in one it is quite plain, the other recalls the idea of those we have already seen composed of several small pillars united into one; whereby the general resemblance of this pillar is not very distant from some in later ages, denominated GOTHIC: for if each of these smaller pillars had a capital, the composition would be almost exactly like some in our ancient churches.

As to the capitals of these pillars, they are greatly alike; the first is indeed very plain; the second is more ornamented, but by no means equal to some we have seen. The idea of the numerous fillets in the neck of the pillar, seems closely allied to that of a number of cords whose office is to bind the composition together; at least, to secure the steadiness of the shaft. The first is one of the columns of the portico of the great temple: the other is one of the columns of the vestibule of the great temple: at *Luxor*, the ancient Thebes, in Egypt.

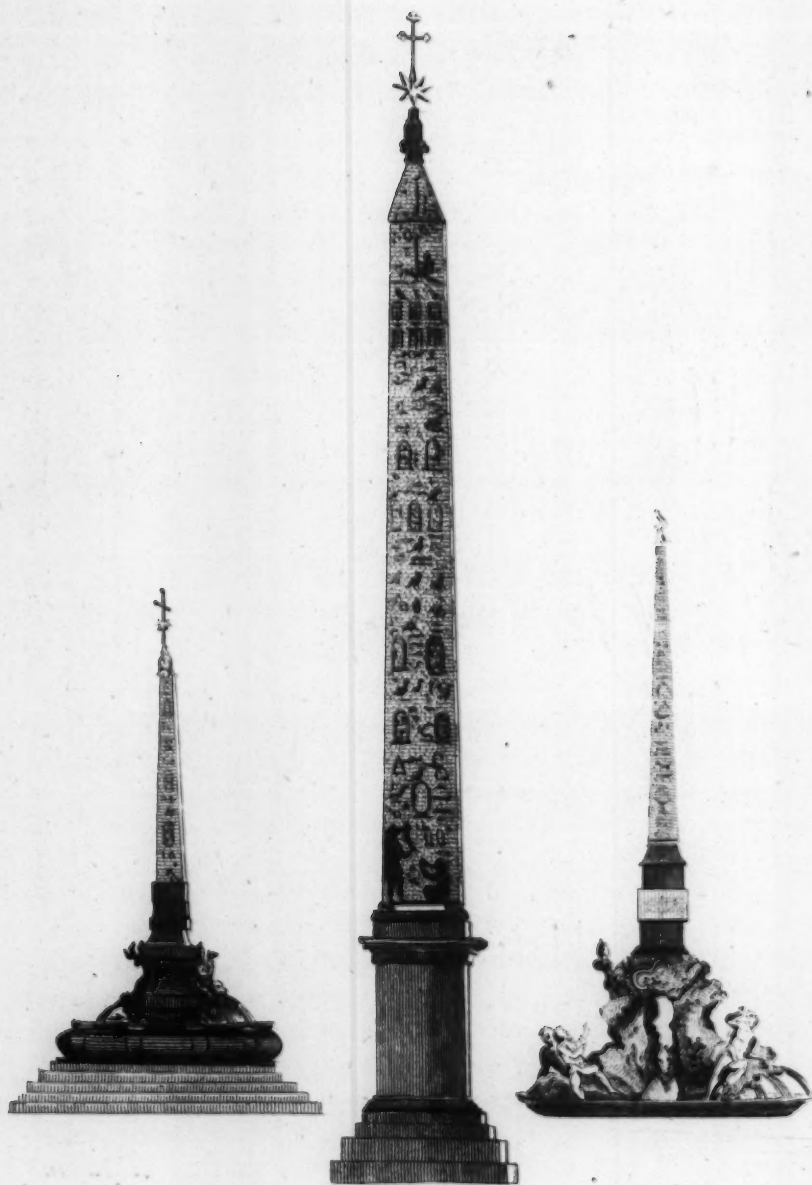


Egyptian
Pillars.









Egyptian Obelisks.

PLATE XIII.

ARCHITECTURE, *Plate* EGYPTIAN OBELISKS.

It is fortunate for the reputation of Egyptian Art, that although most of its surprising productions live only in the reports of those foreigners who were admitted to see them, when standing in their places, as designed by their authors, yet enough remains of some of its works to justify those reports which describe others as yet superior. When we can trace a building a mile in extent, and this has been mentioned as not the largest, we are induced to receive as true the accounts of the largest, although *that* may have perished in the revolutions of ages. On this principle, when we view, with surprize, the great obelisks at Rome, which we know to be Egyptian; we can credit the relations which represent others as of yet larger dimensions. Especially, as we know that the highest we have, has been originally higher. Be that as it may, as the obelisks are among the greatest of the Egyptian works come down to us; we have selected three for the inspection of our readers.

The obelisk in the middle of the plate, is that in the *Piazza del Popolo* at Rome. *Pliny* reports, that it was procured from the quarry by *Sennesertus* king of Egypt, about the time *Pythagoras* travelled in that country, or 522 years ante A. D. it was brought to Rome as appears by an inscription on the base, by *Augustus*; and from thence was called the obelisk of *Augustus*; that prince placed it as a principal ornament in the great circus, where no doubt it was very conspicuous, being one hundred and twenty-five feet high in a single stone, without the base. In the time of the emperor *Constance* it was only eighty-eight feet long, lying then thrown down in the great circus: From whence *Sixtus V.* retrieved it, under the management of cavalier *Fontana*. At present it is about 79 feet high, it is of a single stone of beautiful granite, ornamented on all sides with hieroglyphics. What these hieroglyphics really mean is not known: We are told that in the time of *Julian*

the Apostate, Hermapion (an Egyptian probably) endeavoured to explain those on this monument, which he read thus, "The sun, the God, and Lord of heaven, has given to RAMESSES the empire of the earth! RAMESSES son of the God, founder of the universe, whose strength and valor has subjected the whole earth to his sovereign sway, immortal son of the sun, the embellisher of the city of the sun." *Kirker* the Jesuit rejected this explication, but did not give a better.

As I conceive RAMESSES to have been the same person as SESOSTRIS, and that it is likely this may be one of his famous works, consequently, older than *Pliny's* date, I think it just worth while to suggest that I would read the inscription thus:

"To the sun, God:

To the Lord of the Heaven;

Who gave to RAMESSES the empire of the earth.

RAMESSES

Son of the God—foundator of the universe,

After having by strength and valor subjected the whole earth
to his dominion

(Immortal offspring of the sun!)

Erected this

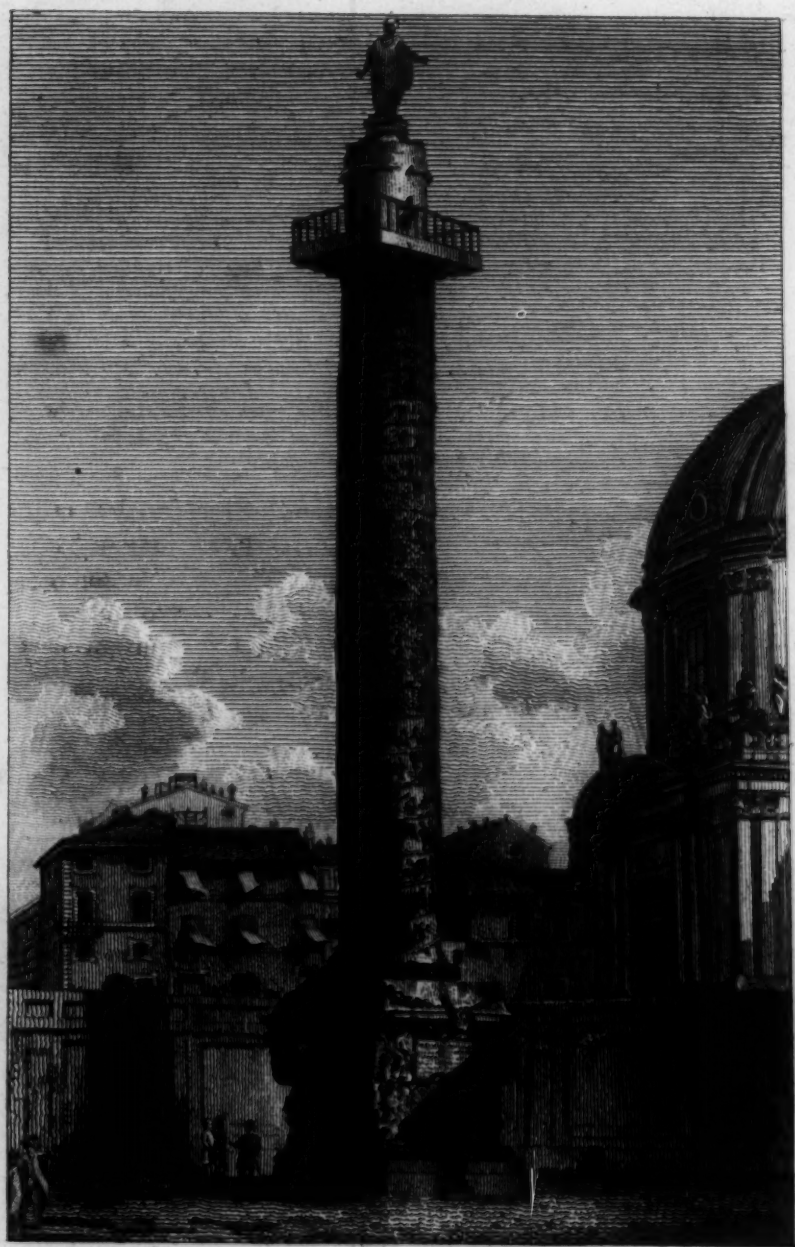
To ornament the city of the sun,"

i. e. Heliopolis, the ancient ON. This seems to be probable; and in the instance of SESOSTRIS we know to be pretty nearly fact.

The obelisk to the right is now erected in the *Piazza Navona* at Rome. It was found broken in many pieces, lying in the circus of *Caracalla*, about two miles from Rome. This obelisk is small; covered with hieroglyphics; and was erected by *Innocent XII.* to ornament the superb fountain of the *Piazza Navona*, which flows around it.

The obelisk to the left, is that in the *Piazza della Rotonda*, at Rome; though small, yet it is ornamental: being desirous to shew the use of these immense masses as ornaments, we have introduced it with the fountain, &c. which it embellishes. N. B. The steps are an addition.





VIEW of TRAJAN'S COLUMN at ROME

Jan^y. 1793 Published by Taylor. No 10 Holborn. London.

PLATE XIV.

VIEW OF TRAJAN'S COLUMN AT ROME.

The Egyptian obelisks being, as I suppose, historical memoranda (such being the custom of Egypt from the days of THOTH, whose historical pillars are mentioned by ancient writers) appear to me to have been the parents of the Roman Historical columns. The CÆSARS could not surpass the PHAROAHs in magnitude and dimensions, in solidity and labor; but they could exceed them in taste and delicacy, in the application of skill, and in the refinements of grandeur. The kings of Egypt recorded their exploits by inscriptions; the emperors of Rome perpetuated their exploits by representations, thereby defying time to render them untranslatable. An inscription is unintelligible at so great a height as the top of an obelisk; it is also less magnificent than alto-relievo and excellent sculpture; and never did an obelisk permit of any ascent internal, or external. Perhaps from the inability to find so large stones, arose the convenience of an internal cavity, which by a winding ascent to the top, gratified beholders with a general view of Rome, and all its grandeur.—I conclude therefore that these columns follow the obelisks with great propriety.

This column was erected to the memory of the emperor TRAJAN, by ADRIAN his successor, by the senate, and people of Rome: it subsists still entire; and is near one hundred and twenty feet high, not including the pedestal whereon it stands. The pedestal was formerly covered by the ground of modern Rome (so much is it raised above the level of the ancient city) but from this incumbrance it was freed by Pope SIXTUS V. One side of the pedestal has a door, which admits to a stair-case, hewn out of the blocks which form the column, having 185 steps, enlightened by 45 small windows, placed on different sides. This stair-case conducts to the top of the column; whereon anciently stood the statue of TRAJAN, of bronze gilt, holding in his hand a golden urn, wherein ADRIAN enclosed his ashes.

ashes. But now his place is occupied by a statue of the same metal, representing ST. PETER, placed by SIXTUS V. A. D. 1589.

This pillar is striking by its mass, and materials, but infinitely more by the beauty of the bas reliefs with which it is ornamented, from bottom to top, in a spiral line, which contains more than two thousand five hundred figures; treated with the utmost intelligence and art: they are as distinct, as such an assemblage can possibly be, and that the upper figures may not be lost to the spectator below, they are larger than the lower ones; whereby they seem about the same size. The subjects of these representations are, the wars of the emperor against the Dacians, and they include most events of such a calamity, and the ravages of devastation in its various forms. They are valuable, for the information they afford us relating to the military dresses and customs of the Romans; the general habits of the Dacii, and the nature of their towns, &c. and being extremely well executed, they are in all respects worthy of being studied.

On the pedestal, besides an inscription, are bas reliefs, trophies, sundry figures of Victory, and a Fame blowing her trumpet.

To conceive the true effect of this column, we must imagine it standing in the center of a vast square, surrounded by the most magnificent Porticoes, Basilicas, and Temples; ornamented with statues of bronze gilt, as well pedestrian as equestrian; among the latter that of TRAJAN himself. These buildings served for courts of law, and for worship; for the busy, and for the idle. Now, their only remaining monument is this column; which indeed may justify the relations of history respecting the others, while it excites the most lively regret at the devastations of barbarous fury and savage manners, which, insensible to their magnificence, have levelled them in the dust.





View of the Historical Column of ANTONINUS at Rome.

Sep. 1. 1791. Published by Taylor, Holborn, London.

PLATE XV.

VIEW OF THE HISTORICAL COLUMN OF ANTONINUS, AT
ROME.

As this and the former are the only specimens of the kind remaining (except one inclosed within the seraglio at Constantinople, and consequently not free to inspection) we have given a view of each: the better to exhibit their effect.

TITUS AURELIUS FULVIUS ANTONINUS, surnamed PIUS, was emperor of the Romans from A.D. 138 to A.D. 161. This pillar was erected to his memory by his successor MARCUS AURELIUS ANTONINUS, surnamed the PHILOSOPHER, who had married his daughter. The ashes of ANTONINUS PIUS were inclosed in the pillar; and his statue, of bronze gilt, was placed on its summit; whereby it is evident that this monument was at once honorary and sepulchral. This structure was an imitation of that erected to the honor of TRAJAN, A.D. 117. Whatever might be the reason, there were never many similar; probably their expence was excessive; nor was the difficulty small of procuring competent artists.

This column stands in the center of a considerable square, to which it gives name (*Piazza della Colonna*); is in height from its ground line to the gallery on the capital about 160 feet. On the summit stands the statue of ST. PAUL, bronze gilt, placed there by SIXTUS V. A.D. 1589. The same Pope caused many repairs to be done to the column, which had suffered greatly by the injuries of time, and by the ravages of fires. The whole shaft of the column is ornamented by a spiral line, which divides it into so many compartments, and these are filled by historical figures relating to the wars and victories of MARCUS ANTONINUS *the Philosopher*. This mode of decoration imparts peculiar richness to the column, which becomes further interesting from its allusion to historical events.

The base of this pillar is cased by SIXTUS V.; the shaft is hollow, and has a stair-case, whereby to ascend to the gallery on the capital: it has forty windows for admission of light, and is composed of twenty-eight blocks of marble.

PLATE

PLATE XVI.

With intention to communicate to our readers a more correct idea than can otherwise be obtained, we here offer them in

No. I.—An ELEVATION of the same pillar (the ANTONINE Column) wherein the disposition of the windows, their position in the spiral line which runs round it, the ornaments of the Capital; the gallery, and the figure, are all worthy of attention.

No. II. A SECTION of this column; whereby the internal structure of it, the course of its winding ascent, and the disposition of its windows, may be remarked: they appear to be placed on opposite sides; and though small on the outside, the less to disturb, and interfere with, the ornamental figures, yet they are enlarged within, and by widening, contribute to disperse the light which they admit.

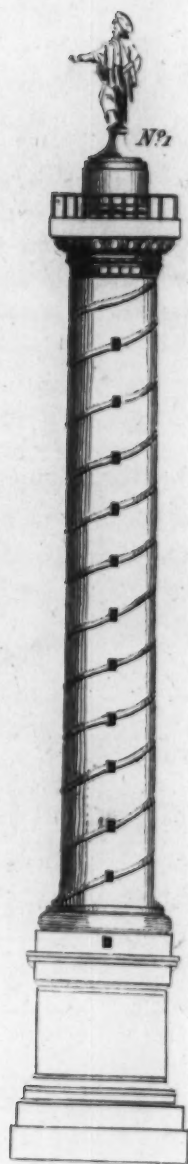
No. III.—As the idea of an historical column has been adopted here, in the instance of the MONUMENT at London (which pillar is fluted, not enriched with figures, in the shaft) we have thought it might be acceptable to shew the proportions of these columns to each other by the three lines in the center of this plate A. B. C.

A, is the height of the TRAJAN COLUMN: about 145 feet from the level of the pavement.

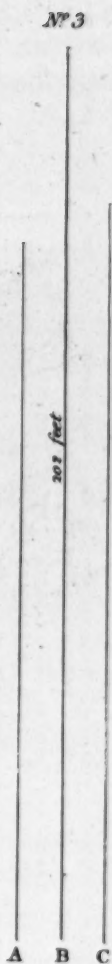
B, is the height of the MONUMENT at London, which is 202 feet from the pavement.

C, is the height of the ANTONINE COLUMN, about 160 feet from the pavement.

PLATE



*ELEVATION
of the
Antonine Column.*

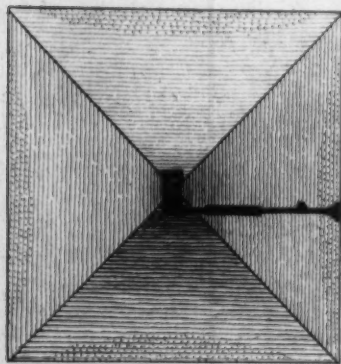


*SECTION
of the
Antonine Column.*

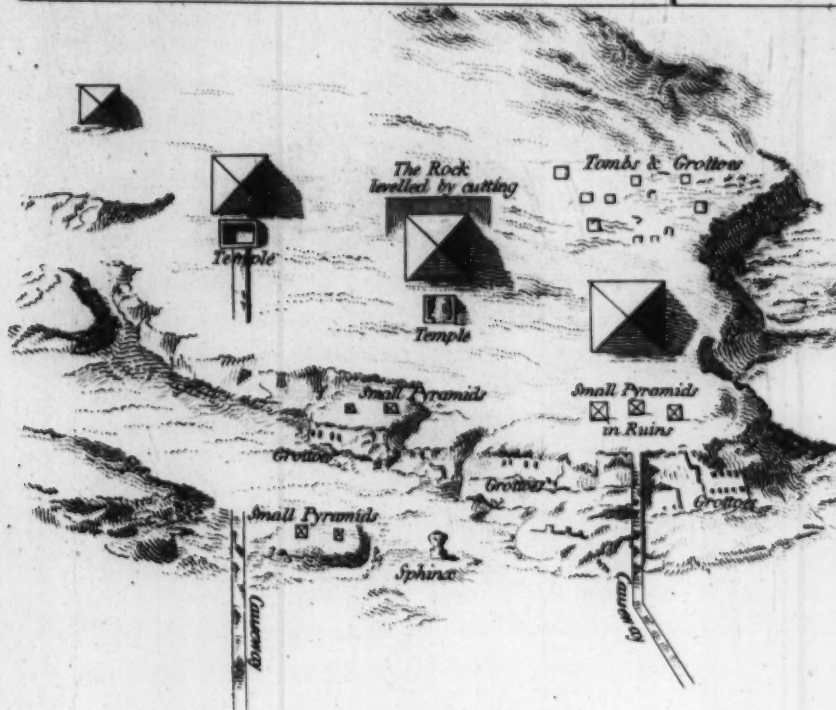
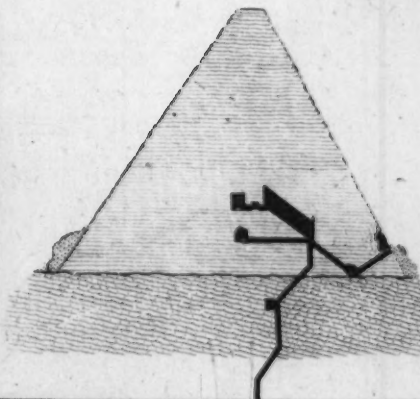




PLAN of the great PYRAMID.



SECTION of the PYRAMID.



PLAN of the SITUATION of the PYRAMIDS.

PLATE XVII.

As the Pyramids of Egypt are undoubtedly among the most ancient instances of the art of building, we have endeavored in this plate to convey as distinct ideas as possible of their disposition, and construction.

The lower compartment shews their relative situations, and so much as remains of the temples, and other accompaniments, around them, by consideration of which, their original design may be the better ascertained.

It appears, that in front of the great pyramid, are three smaller ones, on a line before it, corresponding perfectly to its front, and to the termination of the causeway (well built of stone) which leads to it: this causeway, therefore, seems to have served as an avenue to the smaller pyramids, as these smaller pyramids seem to be attendants on the larger. In front of the second pyramid, almost adjacent, is a temple, now ruined, and further off in front are two small pyramids, on a line with the former small pyramids; if there were formerly other small pyramids between them, this great pyramid would also have its attendant smaller ones. To the third pyramid is a temple with a strait causeway serving as an avenue. It seems clear therefore, that these great pyramids were not built as temples; since temples (*i. e.* wherein to worship), are built before them; that they were sepulchres is a general opinion, and the tomb within one of them which is opened, demonstrates it; but accounts say they were dedicated to the sun: and so I suppose they were. My idea is, that they were built in honor of OSIRIS, who, after his death was figuratively transferred to the sun: and the princes who built them, wished also to be buried in them, as the founders of our churches now do. It is likely also, the same princes endowed the temples with proper incomes (as is usual now in foreign countries) and were pleased with the thought of sleeping where they might almost be thought to share the worship. The Sphinx is between the two causeways, and directly in front of the second pyramid. As

U

it

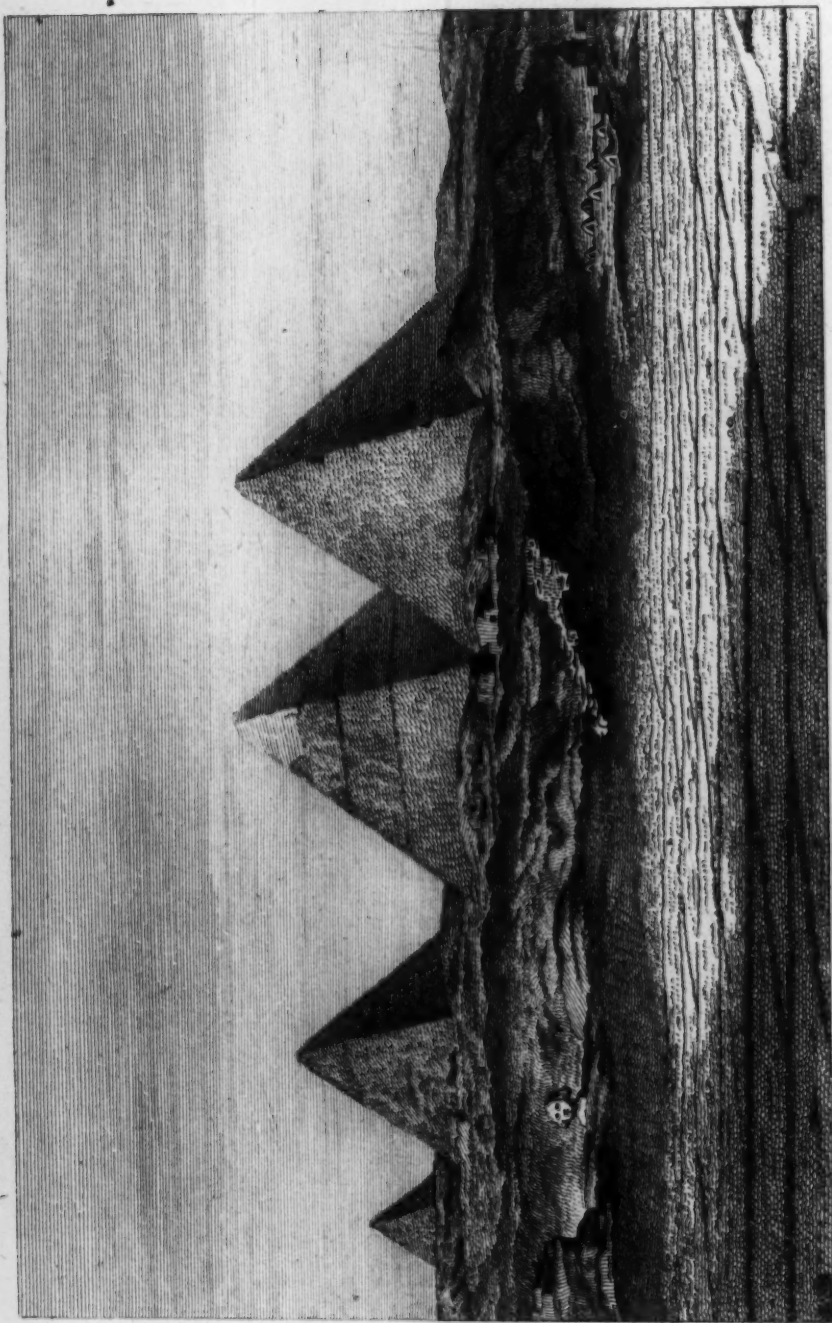
it is not absolutely certain what are the materials of the solid parts of these buildings, it is possible they may be pretty much cased with stone, and their internal solid be brick; or like that of CAIUS CESTIUS at Rome: or the internal structure of the Sepulchre of CECILIA METELLA: if this could be determined, it might countenance the assertion of JOSEPHUS that these are works of the Israelites;—who might make the brick, while the Egyptians were the builders and masons. A few leagues higher up are several, not much less ancient, made of brick only. It is related that the *Pharaoh* who built this pyramid never was buried in it: was that truly because of his unfortunate end in the red sea? a circumstance which the Egyptian priests would not be forward to communicate to foreigners.

Of the upper figures on this plate, No. I. is the plan of the great pyramid; shewing the direction of the passage and the central situation of the chamber.

No. II. is a section of the great pyramid; shewing the acclivity of the passage, and the situation of the two chambers; also the direction of a passage, which runs to below the pyramid, but for what use is not known.

As I conceive that the expression in *Herodotus* "*pyromis* after *pyromis*" means a *great* man after a *great* man; so I suppose the Egyptian word *pyramis* was a popular expression adequate to the "*great* work;" or building:" which name they still retain.... Might they not in some respects resemble our cathedral churches?





VIEW of the PYRAMIDS near MEMPHIS in EGYPT

PLATE XVIII.

VIEW OF THE PYRAMIDS NEAR MEMPHIS IN EGYPT.

The principal pyramids are south-east of *Gize*, a village three hours voyage up the *Nile* from *Cairo*, and situated on the western shore. As it is believed that the city of *Memphis* was near this place, they are commonly called the pyramids of *Memphis*. Four of these pyramids deserve the greatest attention; there are seven or eight others in the neighbourhood, but not to be compared with the former, especially as they have been almost entirely ruined. The four principal are nearly on the same diagonal line, about 400 paces distant from each other. Their four faces exactly correspond to the four cardinal points, the north, the south, the east, and the west. The two most northerly are the greatest, and have 500 feet perpendicular height, and according to Mr. *Greaves*, who measured the bottom of the first, it is exactly six hundred and ninety-three *English* feet square; and therefore covers something more than eleven acres: the inclined plane is equal to the base, and the angles and base form an equilateral triangle. The number of steps has been very differently related; but they are between 207 and 212. These steps are from two feet and half to four feet high, and are broad in proportion to their height. But though the other pyramids are much less, they have some particularities, that cause them to be examined and admired. It appears that the rock at the foot of the mountains not being every where level, has been smoothed by the chissel. This rocky plain is about 80 feet perpendicular above the level of the ground, that is always overflowed by the *Nile*, and is a league in circumference.

The most northern of these great pyramids is the only one that is open; it is necessary to be very near it, in order to form a just idea of the extent of its enormous bulk. The external part is chiefly built of great square stones cut from the rock, which extends along the *Nile*, in upper Egypt, where to this day we see the caves from whence they have been taken. The size of these stones is not equal.

PLATE XIX.

VIEW OF THE PYRAMID OF CAIUS CESTIUS, AT ROME.

As the view of the former Pyramids was of necessity distant (a league at least) we add a view of the only one beside them that is known: and which being much smaller is seen almost close.

This pyramid is about one hundred feet high, by eighty-five at the base; faced entirely with marble, but internally being a mass of flints, lime, and sand, called *pozzolana*: it has within it a chamber nearly thirty feet long, by twenty feet high, which doubtless contained the urn inclosing the ashes of CAIUS CESTIUS: this is coated with stucco; and was decorated with paintings of vases, arabesque ornaments, and single female figures about a foot high, one on each of the four sides of the room; and in each of the four angles of the ceiling, a Victory holding a crown and diadem. These are now nearly obliterated; and no wonder, when it is recollected that the inundations of the Tiber frequently fill this chamber with water, &c.

On the face of this structure are two inscriptions: the upper is,
C. CESTIVS. L. F. POB. EPVLO. PR. TR. PL.

VII. VIR. EPVLONVM.

Indicating that CAIUS CESTUS, Epulon, was the son of LUCIUS, of the Poblilian tribe, pretor, tribune of the people, and one of the seven men who were Epulones. These *Epulones* were persons appointed to feast the gods when their aid was required; at which time the public were at the expence of festivals called *Lætifternia*. . . . The lower inscription is,

OPVS ABSOLVTVM EX TESTAMENTO DIEBVS CCCXXX.

ARBITRATU

PONTI. P. F. CLA. MELAE HEREDIS ET POTH. L.

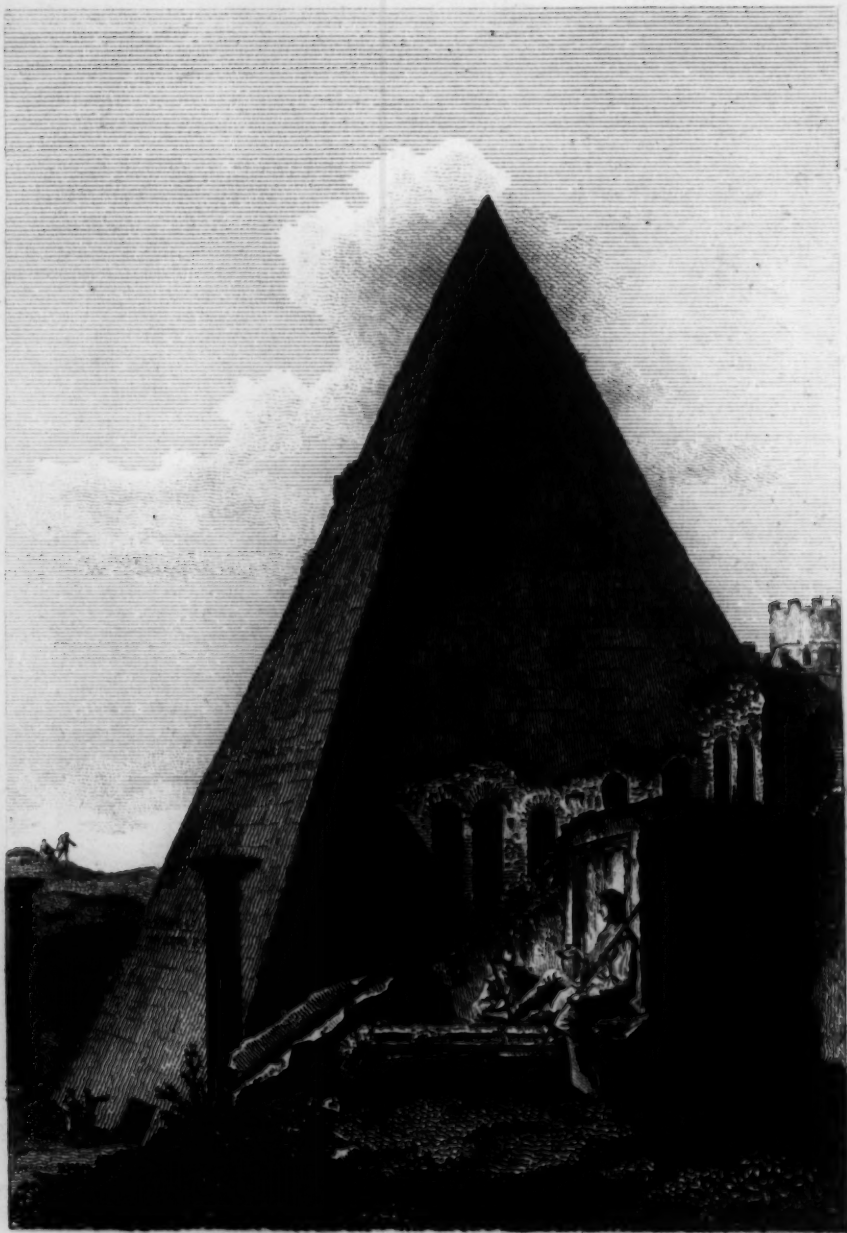
Informing us that this work was performed according to the will of the deceased, in three hundred and thirty days, by order of PONTIUS MELA, son of Publius, of the Claudian tribe, an heir, and of POTHUS his freed-man.

Pope ALEXANDER VII. having dug round the base, made the little door-way, and did sundry reparations; as we learn by the lower inscription:

INSTAVRATVM. AN. DOMINI. MDCLXIII.

PLATE





View of the Sepulchral Pyramid of CAIUS CESTIUS at Rome.

August 1791. Published by Taylor, Holborn, London.

PLATE XX.

VIEW OF THE SEPULCHRE OF CECILIA METELLA.

On the ancient VIA APPIA not far beyond the church of ST. SEBASTIAN, rises a very large, round, tower, built of stones of enormous magnitude; this is the tomb of CECILIA METELLA, daughter of METELLUS, surnamed *Cretus* (the Cretan) because he had conquered the island of Crete. Below the frieze, on the body of the work, on that side next the *via Appia*, is still legible the following inscription:

CAECILIAE
Q. CRETICI F.
METELLAE CRASSI.

Informing us, that she was the wife of CRASSUS, who erected this monument to his deceased spouse. It was of two orders, or stages; the lower one square, and faced with large stones, of which it is now totally deprived; this served as a base to a round superstructure, faced in a like manner, which yet remains. Within the edifice, is a chamber, destined, no doubt, as a sepulchre, to contain the ashes of the deceased; which were enclosed in an urn of white marble fluted: which urn was taken away during the pontificate of PAUL III. and is now in the court of the *Palazzo Farnese*. The chamber itself is extremely plain: the roof decreases gradually, in form of a cone.

The walls are eighteen feet thick; externally composed of large stones; internally, filled with layers of lime, small stones, mortar, &c. according to the manner called *opera incerta*. Had the ravages of time only, been employed against this Sepulchre, it might have been in substantial preservation at this day; but during the barbarous ages it was used as a fortress; in consequence, it was likely to suffer both from those it protected, and those who attacked them. The walls seen on its top, the gateway, and the distant structures, are remnants of such fortifications, which though not so old, by many ages, may probably perish before the original, whose beauty they disfigure.

This structure is commonly called by the inhabitants of the neighbourhood *Capo di Bove* (Ox's Heads), on account of the number of heads of oxen which compose part of the enrichments of the festoons which adorn the frieze.

PLATE

PLATE XXI.

VIEW OF THE ARCH OF TITUS, AT ROME.

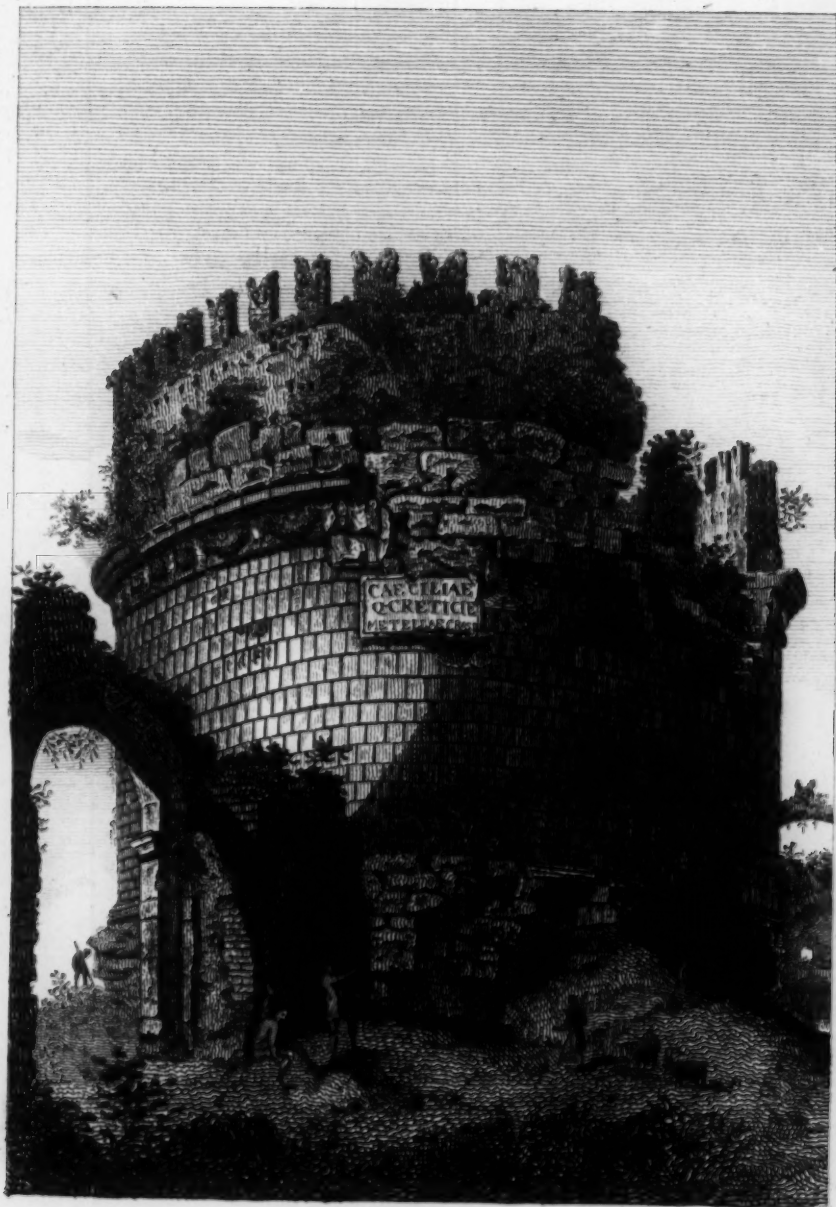
At the extremity of the *Campo Vaccino*, at a small distance from the COLISEUM, is a triumphal arch erected by the senate in honor of TITUS, who from his goodness and liberality was named the delight of mankind. The inscription is thus:

SENATVS
POPVLVS QVE ROMANVS
DIVO TITO DIVI VESPASIANI F.
VESPASIANO AVGVSTO.

Its chief design appears to have been, to commemorate the conquest of Judea, and the destruction of Jerusalem; and it should seem to have been erected after the death of the prince it celebrates, whose reign was not long, as well by the title *Divo* (Divine) given to TITUS, as by the subject of the vault under the center of the arch, which is, the *apothefis* of TITUS. There is some reason to guess it might be finished by TRAJAN; at least it is known that he erected a monument of some kind, to the memory of TITUS.

Although this arch is smaller than others of the kind, and it has greatly suffered by the injuries of time, yet the workmanship appears to be excellent. It is of the composite order, and is esteemed the best model of that order. On its frieze is represented, the course of the Triumphant Procession of TITUS, including a figure of the river *Jordan*, with captives, and with animals destined to the sacrifice. On the sides of the arch, within, are two bas reliefs, one of which represents the emperor riding in his triumphant chariot, drawn by four horses and accompanied by his lictors, &c. behind him is Victory, holding in her left hand a palm-branch, in her right hand a crown of laurel over his head. A figure representing the city of Rome, with a helmet and spear, conducts the horses: she is followed by magistrates, &c. bearing the branches of laurel. The other bas relief, which is on the side represented in our print, exhibits the spoils of the temple of Jerusalem, among others, the golden candlestick with seven lights, the tables of the law, the ark of the covenant, the table of shew-bread, the jubilee trumpets, and some other things which by time are obliterated, to the great regret of the curious.

PLATE

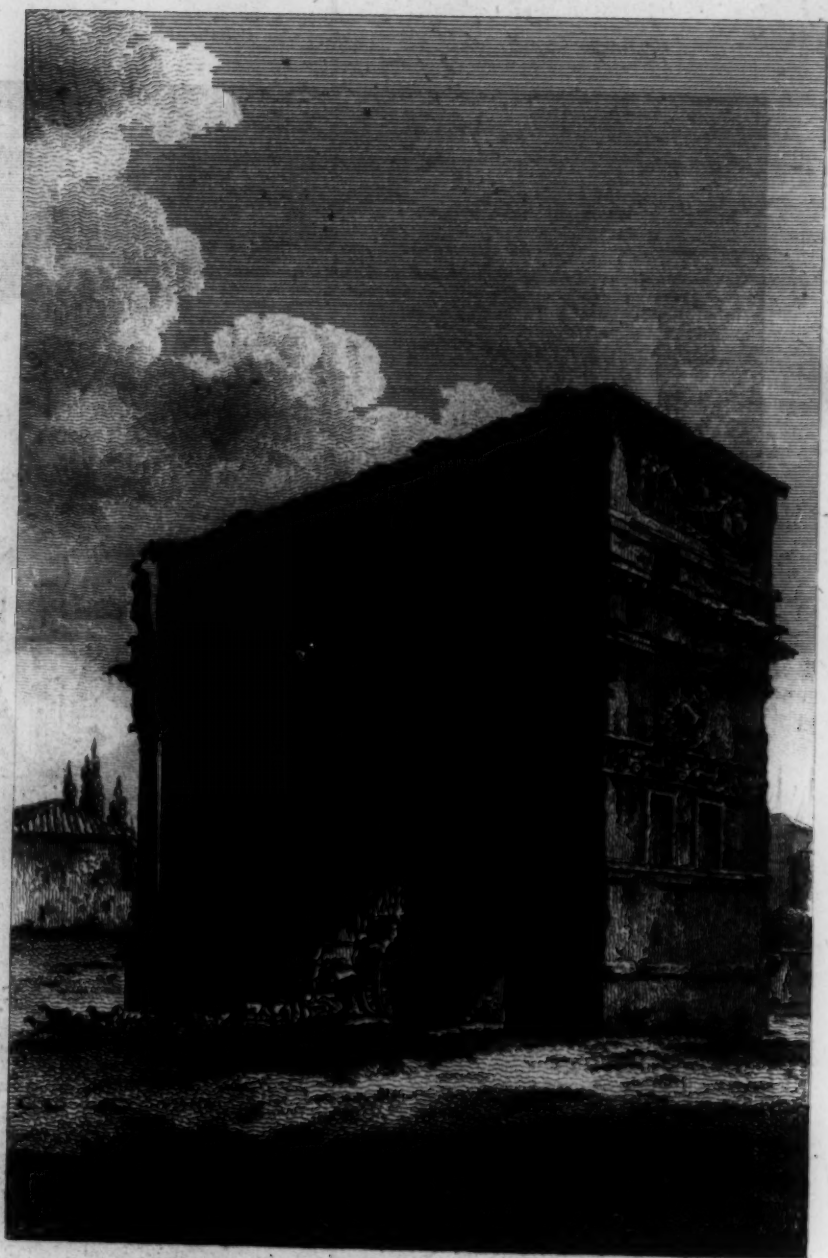


VIEW of the SEPULCHRE of CECILIA METELLA

Jan^y 1793 Published by Taylor, N^o 10 Holborn, London.



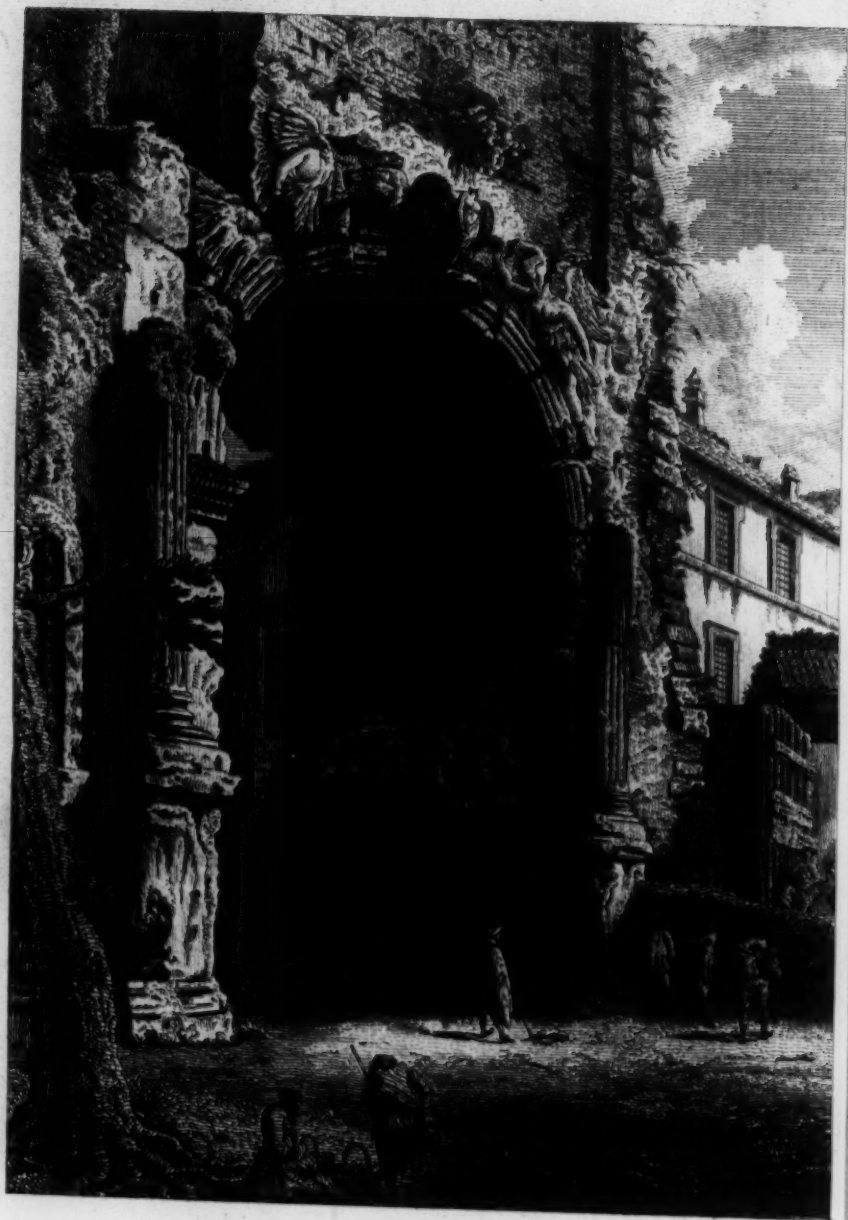




The ARCH of CONSTANTINE.

London, Published March 1st 1791, by C. Taylor N^o 10 near Cytile Street, Holborn.





VIEW of the ARCH of TITUS at ROME

Jan. 1. 1793 Published by Taylor N^o 10 Holborn, London.

PLATE XXII.

THE ARCH OF CONSTANTINE

Is situated near the Flavian Amphitheatre, or COLISEUM.

After the famous victory of CONSTANTINE over MAXENTIUS, A. D. 312, this Arch was dedicated to the victor, by inscriptions in the central passage: on one side, FVNDATORI QVIETIS; on the other, LIBERATORI VRBIS. The inscription on the north front, which is represented in our print, is,

IMP. CÆS. FL. CONSTANTINO: MAXIMO

P. F. AVGUSTO. S. P. Q. R.

QVOD. INSTINCTV. DIVINITATIS. MENTIS

MAGNITVDINE. CVM. EXERCITV. SVO

TAM. DE. TYRANNO. QVAM. DE. OMNI. EIVS

FACTIONE. VNO. TEMPORE. IVSTIS

REMPUBLICAM. VLTVS. EST. ARMIS

ARCVM. TRIVMPHIS. INSIGNEM. DICAVIT.

This edifice is of the Corinthian order; divided into three arcades; the north and south fronts adorned by four insulated columns, with their accompaniments; their pedestals ornamented with bas reliefs of trophies, soldiers, and prisoners; over the center arch are also winged victories with trophies. These performances are of inferior execution, and correspondent to the state of the arts in the time of CONSTANTINE, which was much below their former merit. The sculptures which enrich the upper parts are in a style far superior; and every way worthy that masterly hand which decorated TRAJAN's pillar. It is therefore generally concluded, that the Roman Senate, willing to render an early tribute to whichever of the combatants should defeat his rival, detached from an arch of Trajan which stood in his market-place (*Forum Trajani*) such sculptures as might suit their new erection; among which are eight colossal statues on the entablature of the columns, and a variety of bas reliefs, representing actions, not of CONSTANTINE, but of TRAJAN.

This monument has suffered much from time, neglect, and robbery, which has purloined several heads, &c. from the figures.

PLATE

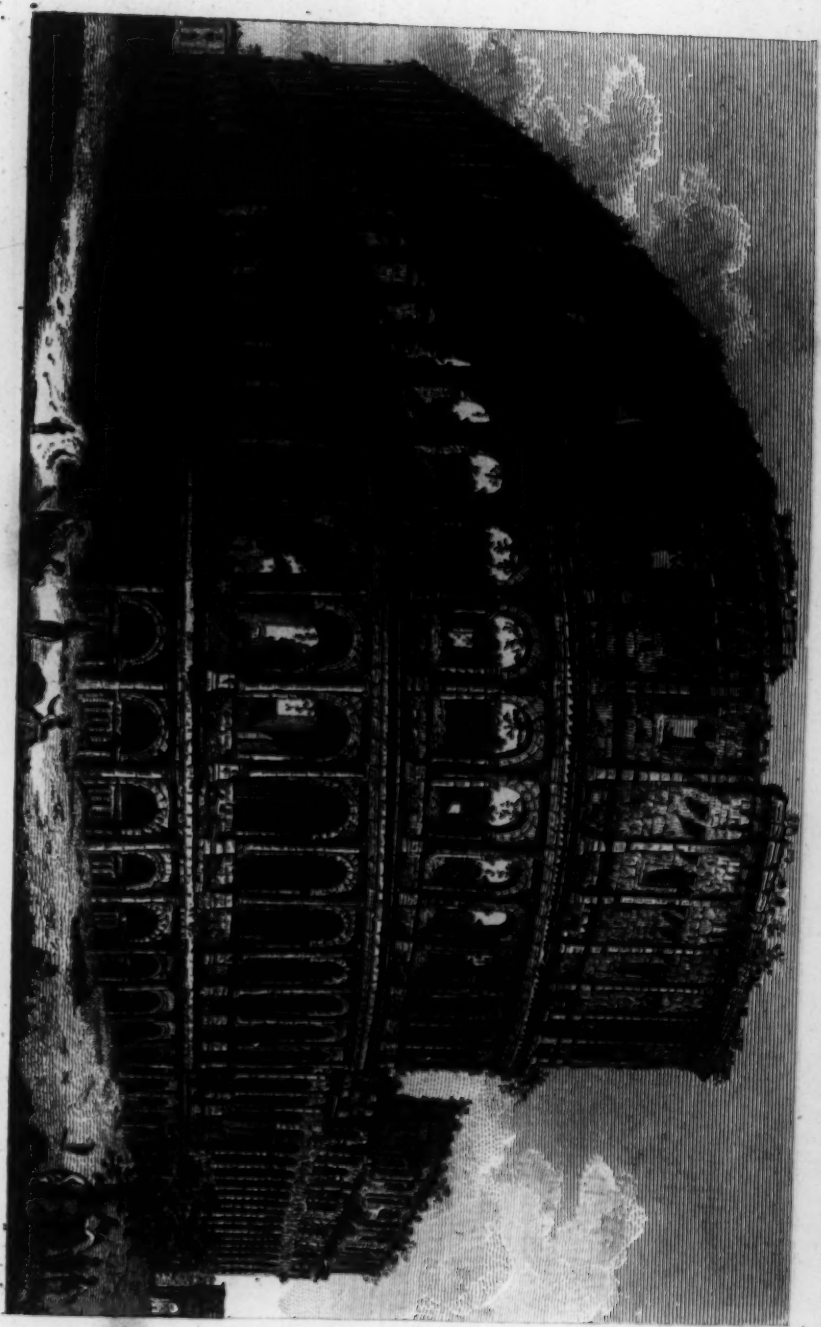
PLATE XXIII.

VIEW OF THE FLAVIAN AMPHITHEATRE, COMMONLY
CALLED THE COLISEUM, AT ROME.

The FLAVIAN AMPHITHEATRE, which takes its name from its erector the Emperor FLAVIUS VESPASIAN, was the most magnificent in Rome. Its solidity is astonishing; it has suffered little by age, and not so much as might have been expected from the repeated fires to which it has been exposed. Gothic fury has been its greatest enemy; unless we except the barbarity of those who have granted, and those who have taken away, its materials, to employ them in other buildings.

It is almost all built of Tivoli stones, in very large blocks; it is in figure oval, and its walls are prodigiously high. Four grand stories having very large arcades and windows, form the exterior body of the building, whose circumference is upwards of sixteen hundred feet. The arches of the windows of the three lower stories are ornamented each with two columns: the lowest order being the Doric, the second the Ionic, the third the Corinthian; the fourth was a very high wall pierced with windows, and is adorned with Corinthian pilasters. Between each of these four stories are grand cornices, which run all round the edifice, and contribute greatly to its beauty. The height of the whole is about an hundred and fifty feet; the circumference, around the *arena*, is about eight hundred.

VESPASIAN begun this building, but it was finished by TITUS, his son; after having expended ten millions of Roman crowns, and employed twelve thousand captive Jews in its construction. TITUS was so well pleased with it, when complete, that he kept the feast of its dedication during one hundred days; and each day he exhibited a new spectacle. Twenty thousand wild beasts of different kinds perished in the combats. DOMITIAN afterwards added some ornaments. To much cruelty, also, has it been witness, for many were the Christians which perished in it on the *arena*, especially under DIOCLESIAN, when they had completed his baths. A chapel is now erected in it, and it is considered as consecrated by the blood of those martyrs.



VIEW of the FLAVIAN AMPHITHEATRE, commonly called the COLISEUM, at ROME.



A
CONCISE HISTORY
OF
THE ARTS OF DESIGN.

PART THE SECOND.

.....

THE vicissitude of human events has been a constant theme of declamation ever since their records have been collected: the history of ages is a history of revolutions; the natural periods of seasons and times, change not more certainly, than the relative situations and the manners of man. Hence, as the page of information opens to our view, we see mankind at one time basking in peace, at another writhing in the agonies of war; in quiet and repose now, and now trembling for the fate of their country, of their connections, of themselves. Opinions also change; and fashions, and studies; learning and ignorance change also; what heretofore was contemned, gradually rises into esteem; or, what formerly commanded esteem, silently sinks into contempt. No wonder then, if Art also rise and fall; if it now shines with brilliancy, and be crowned

A Part II.

with

with honours, be favorite with both prince and people, be thought almost divine, and share a part of the reverence meant to the deities it represents:—Anon, the scene changes; what was half revered as divine, is ruined as mischievous; what was favorite is forsaken, what was resplendent is extinct: no longer the statue breathes, or the pictured figure glows with life: oblivion draws her shroud over the delights of science and the wonders of Art,

“ And midnight, universal midnight reigns.”

But if night succeeds day, day also succeeds night; another morn rises on the expectant light, dawning light, again streaks the horizon; Art with renovated vigour, disperses the shadows of darkness, diffuses warmth and radiance, and rouses into exercise and exultation the re-awakened talents of the human mind; the re-invigorated efforts of intelligent taste. Urged now by emulation, and directed by judgment, the delicacies of skill and the fallies of genius again challenge applause, and provoke competition; again receive their reward in the largess of munificence, and the palm of victory.

To trace the history of such events is a pleasing employment; it expands and improves the mind, it almost antedates our existence, it almost enables us to pry into futurity. Whoever is well informed of the past, may somewhat more than conjecture of the future, and reflecting on the character of ages whose course he has surveyed, may anticipate the description of those appointed to future generations.

In the progress of our former remarks, we saw cities founded and ruined: their memories preserved only in their names. Nineveh, and Babylon, crowded once—and then a blank: we saw the PHARAOKS laboring
into

into mountainous magnificence, temples, palaces, pyramids; and the CÆSARS lavishing decorations on edifices—which we now trace by the ruins of their exposed foundations.

The Roman empire was a huge fabric, whose weight insured its fall; but by being divided into parts; that fall was somewhat less injurious than it might have been: for though both parts fell, yet as they fell not at the same time, each occasionally afforded an asylum to those who fled from impending ruin.

Rome had been the seat of empire for ages; but CONSTANTINE removed the seat of empire from Rome to Byzantium, which he augmented, and called *Constantinople*: hence it was that Greece and Italy changed characters; Italy by degrees from having been sovereign became a province; and Greece from having been a province, became sovereign.

But, we must not pass over the change which previously had taken place in no small portion of the public mind by the introduction of Christianity, and its extensive progress: and we are the rather interested in this circumstance, because we have formerly seen a great proportion of the labors and talents of Art, devoted to the embellishment of temples, to the representations of deities, and to the decoration of offerings at their shrines; from all which customs Christianity was utterly averse.

That religion which placed duty rather in the devotion of the heart, than in the pomp of worship, and which inculcated rather internal holiness than external ceremony, could have little demand for sumptuous edifices, could create little competition in magnificence and pomp. Its edifices were simple; and simple was all the Architecture it required: being a graft from the Jewish nation, which abominated images, it

was no promoter of Sculpture; and being at first embraced rather by those of the middle ranks of life than by the rich, their expences were not likely to include pictures, even had they wished for them.

So far as religion was concerned, Christianity was no assistant to Art: and in civil life, if it did not forbid the introduction of ornament, it certainly moderated that excess which had prevailed; it stood aloof from the indecorous extravagance of the theatre, and it abhorred the sanguinary pastimes of the arena. Its influence was favorable to elegance—rather simple than superb: and it much more resembled the stable pillar of the manly Doric, than the frittered shaft of the gaudy Composite.

CONSTANTINE was the first emperor who professed christianity: he kept the empire in peace; and by protecting the arts, he maintained, if he did not exalt them; he engaged their assistance in his new city; so far he favoured them, and prolonged their services, though he did not increase their merit.

JULIAN the apostate succeeded his uncle CONSTANTINE; and vehemently endeavored to revive Paganism: he built, or he decorated, the temples, and he tried to restore them to their importance; but a short reign rendered his designs abortive.

VALENTINIAN was an excellent prince; and, THEODOSIUS the Great, was a successful defender of the empire against its foes; but the monuments of Art in his reign, now remaining, are little estimable. After his death, the western empire suffered under the successive ravages of ALARICK king of the Goths, who burnt and plundered Rome: then after a short period, of ATтила the Hun, who invaded Italy; and ere the country could recover from this calamity; of GENSERICK the Vandal, who pillaged Rome, and
carried

carried many thousands of its inhabitants slaves into Africa. Elevations and depositions characterize succeeding times, till the empire which had begun in AUGUSTUS, ended in AUGUSTULUS.

JUSTINIAN, emperor of the East, by his general BELISARIUS saved Rome from total destruction; but after a pillage of forty days by TOTILA, little valuable could be expected to remain. To the Goths succeeded the Lombards; and to the Lombards the Papal power, as sovereign over some of the finest provinces of Italy.

Beside personal ambition, one great inducement of the popes to shake off their dependance on the eastern emperors (who had always some share of Italy, and occasionally much sway in its affairs) was their declaring against the worship of images; for this superstition had been found advantageous by the popes, and its support was connected with their authority in other ecclesiastical matters, which had repeatedly been controverted by the Greek church. The popes, however, establishing their dominion by the assistance of CHARLEMAGNE, henceforth became (as they continue to be) sovereign princes over a considerable part of Italy.

It might have been thought, that when the popes established the worship of images, they would have attended to somewhat of excellence in their Sculpture; but no such fact appears: Sculpture was neither established, nor improved, though the chissel exhausted itself in labour on wood, and stone.

Italy was long a prey to barbarous nations; and involved in superstition and ignorance; was governed by powers which were themselves unsettled, and which, in consequence, were more mindful of the arts of the politician, than of those which originate in talent and taste.

Unsettled times, are times of distress; of adventure, of heroism, perhaps, but not of Art. When the study
of

of nations is war, learning must retire to its cell; there, it may produce some liberal spirits who sigh for better times, who peruse the memoirs of past ages, or who inspect the remains of former masters, but their powers are restricted to barren wishes, and their efforts, if they advance to effort, are impotent, because unassisted by patrons of congenial spirit. Such is the description of a long blank in the history of Art in Italy. Pomp but void of taste, riches but misapplied, labour but without skill, and ornament but without regularity. The correct principles of ancient Art first suffered by the capricious innovations of extravagant liberties, (of these VITRUVIUS complains even in his time) fancy took the lead of judgment; symmetry was banished; and imagination, unrestrained, enervated those sentiments which should have been directors, and thereby made way for the introduction of a mode and style of Art, (I mean the Gothic) absolutely contradictory to what had been esteemed when Art was in its glory.

There can be no doubt that the first edifices for worship, which were occupied by christian churches, were simple rooms, in such houses as could conveniently admit of such assemblies; and, it is probable, that the early churches rarely consisted of greater numbers than could be easily accommodated by rooms of no very extraordinary dimensions; but when in succeeding times, congregations became numerous, certain pastors were much followed, or converts from the neighbourhood encreased the assembly, it is natural to suppose that what apartments formerly were sufficiently capacious, would now be thought narrow and inconvenient: Add to this, the probable accession of wealth, as this religion became more established, and in some places, and during some periods, the security enjoyed
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by its professors, and it will seem every way natural to imagine, that places for public worship became of more importance, and were regarded with greater attention, than before.

It is indeed true, that many persecutions afflicted the christian church; but rarely were these equally malignant throughout a long time; and, perhaps, not universal at any time. We are also certain, that the christian clergy were occasionally held in esteem, and that public persons, bishops, &c. were well known, and sometimes equally honored, even by the heathen. But it could not be, till the time of CONSTANTINE, that any edifice sacred to christian worship could be ornamental, much less sumptuous; and consequently none such could require the abilities of eminent Art.

CONSTANTINE not only stopped persecution, but he encouraged the profession of christianity, and he built several churches; most of these, however, were in a great measure formed on the model of the existing temples, varied perhaps by some of the principles, received together with christianity, from the Jewish worship: but there were also some, whose plan instead of being square, or round, (as the heathen temples were) was that of a cross, (the short or Greek cross) The most considerable of these, was that he erected in his new city of Constantinople, the church of *Sancta Sophia*. This edifice did not long subsist. It was rebuilt by CONSTANTIUS, his son; and again it was unfortunate; again destroyed in part, and repaired by ARCADIUS, it was again burnt under HONORIUS; and it was re-instated by THEODOSIUS the younger. It was once more reduced to ashes in a furious sedition, in the time of JUSTINIAN. This emperor, desirous of signalizing his reign by a magnificent structure,

ture, assembled the most famous architects from all parts, to the number of several hundreds.

To ANTHEMIUS of Thralles, and to ISIDORUS of Miletus, JUSTINIAN committed the construction of his new edifice; these architects, alarmed by past events, determined to erect a building of extensive dimensions, and at the same time proof against destruction by fire, and therefore they employed no combustible materials in its fabrication: they were restricted to the general figure of their edifice, by its requisite resemblance to a cross, in its plan; but, they resolved to adopt a roof of a new form and construction, and to cover the center of this church by a DOME. As this was an idea hitherto unattempted, they experienced sundry accidents before it was completed; owing chiefly to the great weight they had to sustain, and to the *round* form of the dome, whose foundation was the *square* piers formed by the angles at the meeting of the members of the cross: at length however they succeeded; and completed the whole. This disposition was esteemed so beautiful, that it has been imitated in succeeding edifices in various parts of Europe. In fact, the interior of this building (now a Turkish mosque) is solemn, and striking, and the emperor JUSTINIAN is considered as pardonable, in his joyful exclamation, "I have surpassed thee, SOLOMON."

It is not to be concluded from hence, that *Sancta Sophia* is a perfect piece of Architecture; former masters would have composed and finished many of its parts much better: but it was new, and striking, and solemn. Its reputation was so high, that the construction of its dome notwithstanding its difficulty was imitated at Venice in the church of St. MARK, by an Architect fetched expressly by the doge from Constantinople.

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The great dome of *St. Mary of Flowers* at Florence, built in the beginning of the fifteenth century by PHILLIPPO BRUNELLESCHI, is a remarkable instance of difficulty overcome; this church was begun by ARNOLFO LAPPI, according to the rules of Gothic construction; after his death it remained unfinished, more than a century, till BRUNELLESCHI undertook and completed it. When he first proposed a dome, it was looked on as a thing only to be accomplished by magic. It was particularly studied by MICHAEL ANGELO when undertaking that of *St. Peter's*, at Rome; this master declared, "that just such an one he would not make, and a better he could not make."

The dome of the church of the *Augustins*, at Rome (1483.) is one of the completest of the kind; and indeed is the earliest that is truly a circular dome resting on square foundations. It was constructed above twenty years before pope JULIO II. directed the rebuilding of *St. Peter's* at Rome: and the architects employed in that immense building, took for their model this church of the *Augustins* when they determined on a dome of prodigious dimensions as a part of their new edifice.

BRAMANTE was the first architect employed on *St. Peter's*: his model is in the Vatican; and is so large as to admit persons inside it: after his death, the design was altered by RAFFAELLE URBIN, SAN GALLO, and others, in several parts. MICHAEL ANGELO BUONARROTTI brought it to the form of a Greek cross; it was prolonged to the form of a latin cross by the cavalier FONTANA, CARLO MADERNA, and others, who continued the order adopted by MICHAEL ANGELO. The dome and its appurtenances are of MICHAEL ANGELO; but that he was neither the inventor, nor first constructor of domes, (though often said so to be) is evident from their history already given.

The Greek cross differing from the Latin cross (this latter being longer at the bottom) was thought improper for the metropolitan cathedral of the Latin church; and therefore an addition was made to this building in front, projecting from whence the small towers stand on each side the roof. These small towers are little (if at all) seen in approaching this church; so that the whole front seems bounded at top by one straight line, not diversified by pediment, or other ornament, except statues. To remedy this unfinished appearance the cavalier BERNINI proposed to erect two towers; but their weight forbade their execution, and, it is said, the attempt injured the main building.

The figure of a dome has also been adopted in fundry capital buildings, but in none with more success than in *St. Paul's*, at London: which in point of construction, may be justly esteemed the completest instance of the kind.

While we are on the subject of churches, we may hint, that the SPIRE is a form of building unknown to ancient Art; though now an ordinary and regular termination of most parish churches. The reason of its adoption is not easy to assign; it may have originated from the pyramidal form, and thereby have marked out a place of sepulchre; or it may have been a gradual descendant of the numerous imitations made from the churches (especially that of the *Holy Sepulchre*) at Jerusalem. The progress seems to be this: as the temple at Jerusalem had a very high portico in its front (90 cubits says JOSEPHUS, who also says, enough to turn a spectator giddy) so the principal church on Mount Calvary had likewise a high portico: on this portico were two towers; and this construction (*i. e.* of towers) seems naturally to have led to a finishing by a spire, since a tower appears like

like a spire broken off; and a spire like a tower completed. Among the uses of a tower to a church, one was, usually, to serve as a belfry: but no such use could be made of a spire, that being both thin in construction, and slender in dimensions. Spires were also sometimes of very great height. The spire of old *St. Paul's* is one of the earliest we have any account of; it was finished A.D. 1222, and was in height 520 feet (*i. e.* from the ground). The spire of *Salisbury* cathedral is 400 feet high; that of *Strasbourg* 450 feet.

Pinnacles may be regarded as lesser spires: (perhaps not improperly termed spiracles;) and when once this ornament became fashionable, like all others, it was adopted throughout a prodigious range of subjects, whereof its first devisers had no apprehension, and to which consequently they could have no reference.

The mention of this naturally leads to a few words on the subject of Gothic Architecture, (wherein both spires, and pinnacles, make a conspicuous figure) which we have already partly proposed.

Gothic Architecture, differed widely in its principles, from Grecian Architecture. Its leading idea seems to be that of elevation: it elevated its pillars, it elevated its roofs, it elevated its towers, it elevated its spires; the forms of its windows, doors, and other apertures were elevated. By this means it acquired a solemnity, together with a lightness, which was highly impressive. A spectator on entering a Gothic pile, could hardly discern the roof, it was so high; hence he was struck with an idea of extent (to him) almost boundless; hence also a very great proportion of the whole (internal) of the building seen, was involved in shadow; to this, the prodigious numbers of pillars seen on all sides, contributed to impart the appearance of a solemn grove; and thus we are, on dif-

ferent principles, reminded of our original idea, that the solemn grove is the parent of places of worship, and to the sensations connected with that, may be attributed our emotions of reverence, whether arising from the orderly compositions of Greece, or the more complex constructions of Norman Gothic.

Gothic pillars are by no means conformable to any of the Grecian orders; in consequence of the general elevation of the building, these also are elevated: they are in fact extremely tall and slim; hereby being weakened, they are united several together, or they are placed against, and around, a pier, which they are designed to ornament. Not that they are confined to these situations, for they are placed in other modes, according to the nature of the general composition, though these are their most frequent employments.

We have seen the Egyptians use the first of these artifices, and unite several stems into one pillar: but the Gothic pillars are distinct, though united, and have each its capital and mouldings apart. Of the pier ornamented by pillars, I recollect no instance in the internal parts of any ancient temple.

As to the external part of Gothic buildings, the first striking peculiarly is the BUTTRESS, (this is of two kinds the *solid* buttress; and the *arched*, or *flying*, buttress) designed to support the extremely high walls which compose the main building: but this is sometimes hid, by being converted into a side chapel, opening inside the building, whereby the composition became—a principal, or body, (*i. e.* the church leading up to the choir)—and its associates, (*i. e.* a number of chapels on each side of the church). This construction was very convenient when the number of Saints was increased, as thereby, beside seating an apostle, for instance, in the chief place of honor, thirty or forty inferiors, martyrs

tyrs or saints, were also commemorated at so many separate shrines.

The roofs of Gothic edifices were of great height, and formed not of a semicircle, but of a tall, or pointed, arch; and all their ornaments were correspondently pointed. In short, these architects seem constantly to have preferred the upright diamond form, to the square, and the upright oval, to the circle, throughout the whole of their edifices, as well in the minor decorations, as in the principal parts.

I shall just mention a few of the various other forms adopted in the construction of arches, by way of shewing the variety of which this member is susceptible, and the different tastes of different nations, or of the same nation at different times.

The most natural figure of an arch, seems to be that of the semi-circle, this was adopted by the Greeks. The Saxons adopted semicircular arches, but, as it were, interlaced them, by causing them to spring from alternate pillars. The Moors preferred a form of the arch which comprised two thirds of a circle: whence such were used in Spain, and some other parts of Europe; but principally in warm climates. A semi-oval upright, or segments of this form, was sometimes used. The horse-shoe arch is allied to that of the Moors. That arch was once fashionable, whose top was formed extremely sharp, by *reverse* sweeps, or contrary flexions; these I conceive were of difficult execution. Besides these kinds of arches, much flatter ones were used, (as in bridges) where an extensive span is required, yet the weight must be diminished as much as possible, in favour of the piers.

As to Gothic ornaments; I shall merely refer to those of its windows, and doors. Very large windows were usually,

usually, in a manner, divided into smaller ones, by tall arches of stone, which supported ornaments of stone also; and these were completed by windows decorated with those pannels of painted glass, whose colors we so much admire. The doors of Gothic churches were formed on a principle of recession; being wide in front, and gradually diminishing near the building. By this plan, a great number of pillars, and arches, and their ornaments, were brought into view at once; and sometimes a hundred of saints and angels defended the door-way. This also was frequently the form of the windows, and here its effect is better than in the doors, where it sometimes looks almost like a fortification denying admittance, or like a jury of scrutineers, suspecting the person who enters. Gothic churches constantly maintained the distinction between the chancel and the choir: at least, this prevails among them; especially among those built after the time of the croifaders (scarce any are more ancient) who brought this distribution from Palestine. Abbies, and other religious foundations, followed more or or less closely, the principles of churches.

After the revival of Grecian Art, the Gothic external principles gave way, and were dismissed: buttresses were omitted, pinnacles, pierced ornaments, aisles lower than the body of the building, and projecting chapels, were all prohibited, and succeeded by parts generally square and uniform, by windows generally circular in their arches, and by entrances, often direct copies of the most famous temples of Italy, in their pillars, porticoes, and pediments.

It should seem from these remarks, that our present churches are an assemblage of different principles: often Greek in their pillars, and ornaments; Gothic in their towers and spires; Jewish in what attention is paid to the

the distinction of holy and most holy ; and peculiar in the use of galleries, organ-lofts, pulpits, communion altars, monuments for the dead, and pews. Nevertheless, some of them have great merit in their composition, and distribution ; and those which cannot claim perfection altogether, may often, with great justice, boast of many of their parts as excellent.

It remains, that a tribute of respect be paid to those retirements of Art and learning, which, during the barbarous ages, sheltered persons of so great skill as that which we see in the Gothic churches ; for we are not to attribute to professed architects, to builders, to masons, or to carpenters, what merit these possess, but to the head, or principal, of the community which was to be benefited by the erection, or to the merit of some brother selected by the society on account of his knowledge, to superintend such a work. When therefore it is duly considered, that to a monk, not to a professor of the trowel, or the axe, such fabrics generally owe their excellence, the skill which they display, and the wonderful knowledge in construction which they demonstrate, is a very honorable testimony in favor of those degrees of sciences, and that proportion of learning, which such seminaries secluded, and by seclusion preserved through many a stormy blast for the advantage of succeeding generations. The fact is, in few words, that such of our modern architects as have studied these structures, are enraptured with the skill they display ; and freely confess their inability to surpass, or to equal them, though surrounded by all the improvements of this enlightened age.

We have already hinted, that though it is general, it is not just to accuse Gothic ignorance of the declension of Art. The fact is, Art had declined long before ; and true taste had been sinking into oblivion,

at least for two or three centuries, when the irruption of the northern hives completed (by unsettling the governments, and destroying the ornaments, of Italy), the ruin of those principles which might have restored it. The true precepts of Art once lost, perverse imitations of them assumed their place; and, as nothing is so bad as the perversion of the best things, nothing could be worse in point of heavy taste, than Art now produced. Such is the character even of the times of CHARLEMAGNE. The tenth and eleventh centuries may be regarded as the date of that style usually called Gothic: it lasted at least *five centuries*, but in time it varied in some of its principles, and it was at last greatly improved, and prodigiously enriched, but it rarely possessed regularity, and symmetry: This is its obvious, and general fault.

The sanctity of devotional structures might perhaps cherish a hope that they should escape the ravages of barbarous invasion; but what may screen civil erections from such calamity? Resistance is their only recourse for security—and this idea at once excludes attention to taste and elegance. The castle must be a fortress, not a mansion; it must be a massy composition of massy walls, with crevices for windows, and steep ascents for entrances; it must also be capacious, for the purpose of receiving and securing not merely the master, but his tenants and their cattle, this implies stores and munition of no little incumbrance. In point of situation also, it must be so placed as to survey the country around its tenantry (placed at its foot), not to enjoy the prospect but to discover enemies. Better times may produce better structures; and as fear declines, indications of fear may disappear, the castle may gradually dismiss its battlements, its towers, its keep, and forget them in the noble hall, alive with
good

good cheer, and the stately apartment furnished with laborious magnificence. Following ages may go further, and congratulate a lighter style of Architecture, and more elegant decoration, while at the same time, more hearty enjoyment, or more open hospitality they cannot boast.

We have formerly laid it down as a maxim that Painting and Sculpture followed Architecture, and this they still appear to do. It is true, that when zeal raged most furiously in favor of statues, the statues it favored were a disgrace to their abettors; neither were the partizans of pictures a whit superior in point of taste to their opponents, pictures such as they produced were rather to be execrated than consecrated. Nevertheless, there always was somewhat of a demand both for statues and pictures; but rather in Italy than in Greece: for the Greeks refused admission to statues (as they do to this day) but the Latins did not entirely reject pictures; on the contrary, most, if not all, of the old churches in Rome, were partly painted, and when new churches were to be erected they naturally furnished employment for the pencil; together with the chissel. Certain devotional subjects, also, could scarce fail of finding purchasers, and to what few were taken from the bible, we must add, the many furnished by the lives of saints, acts of founders, miracles in favor of particular communities, *ex votos*, resurrection pieces, and satires on the monks and the clergy, the regulars and the seculars; none of which certainly were favorable to the sublimities of Art. But, after all, the best painters were in the convents, and the numbers of painted missals remaining, prove that some branches of Art were diligently studied. Art after its revival experienced at different times sundry favorable accidents, beside that of exciting general attention; I al-

lude to the discovery, or introduction, at least, of oil painting; to that of Engraving; and the distribution of impressions; to that of Printing, which has diffused general knowledge; to the institutions of Academies, which are now in almost all great cities; to the criticisms and illustrations which the learned have constantly bestowed on it; and to the discovery of capital productions of ancient Art, almost daily, in various parts of Italy. As one of the most remarkable of this latter kind of good fortune, I shall include the discovery of the city of HERCULANEUM, so long lost to the world, and so happily restored in the present century.

Art revived first in Italy, but not throughout Italy at once; we propose therefore slightly to relate the chief events of the various schools, which arose in that country; comprizing so much of their history as may accord with our plan.

THE

THE ARTS IN FLORENCE.

The trading republic of FLORENCE had the honor of producing the illustrious CIMABUE, who about the middle of the thirteenth century received instructions from a few Greeks, fetched from Constantinople, which he so far improved as to be justly esteemed the father of Modern Art in the branch of Painting. Certainly the best painters in the imperial city were but moderate, at that time, and, equally certainly, those who travelled from thence, were not the best that city possessed, so that the tutors of young CIMABUE are evidently less to be considered as accessory to the revival of Art, than his own natural genius, and industry. Genius, when once engaged, is almost sure to advance; if it can also attract notice, it is thereby enabled to surmount many difficulties. CIMABUE transmitted his skill to his scholar GIOTTO; and GIOTTO being sent for to Rome, and there caressed, instructed many scholars, and spread the knowledge he received from his master.

Among the earliest patrons of Art must be reckoned the celebrated family of the MEDICI, at Florence. When trade and commerce was in few hands, those few became immensely rich, and by their riches were enabled to vie with many sovereign princes in magnificence. Florence, it is true, was a republic, but its counsels were swayed by individuals, and among those individuals COSMO DE MEDICIS sustains an illustrious character: he cultivated learning, encouraged learned men, and patronized ingenuity; though not, perhaps, so much as he would have done had not popular in-

dignities restrained his exertions within the limitations of prudence. LORENZO DE MEDICIS grandson of Cosmo, was at once the bulwark of his house, and of the republic; he conducted the Florentine state with dignity, and advantage, and, as in his time happened the dispersion of learned men occasioned by the taking of Constantinople by the Turks, he afforded them an asylum, he purchased the manuscripts which were dispersed, he encouraged the preservation of monuments and Art, he commissioned some to procure them for himself, and he maintained others during their studies of such subjects. To him we owe *Alberti*, the restorer of ancient Architecture, and in short to him we may be said to owe the whole successive series of Florentine artists. Florence possesses a noble gallery of capital Antiques, for which it is beholden to the family of the *Medici*, who at various times, and under various fates, have maintained great regard for the Arts. Florence gave birth to MICHAEL ANGELO BUONAROTTI; and reckons among the ornaments of its school, ANDREA DEL SARTO, FRANCESCO SALVIATI, GIORGI VASARI, PIETRO DA CORTONA, and many others; not forgetting J. B. CIPRIANI, who lately died in England, where he had long resided.

It must be mentioned that the collections formed by the *Medici* were dispersed; so that not many of their subjects form the present gallery, nevertheless, the principles and taste introduced by that family prevailed after their exclusion, and by the protection of the princes who succeeded them,

THE

THE ARTS IN VENICE.

VENICE was long the emporium of Europe: emerging gradually from its native islets, (peopled by those who fled from ATTILA) it became great, and powerful, riches flowed into it from all parts, and with riches magnificence. We have mentioned that its doge ZINA fetched architects from Constantinople to build the church of *St. Mark*. This church is neither Greek nor Gothic, but a mixture of both, yet for the time was a capital structure.

A. D. 1206. The Venetian general BALDWIN took Constantinople, and brought from thence sundry valuable antiques; among others the four famous horses of bronze gilt, (said to be the work of LYSIPEUS) now standing in front of the ducal palace. The libraries of Venice, also, preserved many things for the inspection of the curious; and where it was the fashion to bedeck the outside of houses with pictures, no less than the inside, it may well be supposed when Art got footing, it might prosper. (As these pictures perish by time they are often replaced by Mosaics).

The number of families which were enriched by commerce, and enobled, precludes the mention of any one in particular as a patron of Art; but it may be observed that the state itself employed the best painters to decorate its public buildings; and thereby not only furnished employment, and exercise to Art—but also commemorated public events, and impressed strangers with extraordinary ideas of its greatness. It did more; it transmitted to posterity a school of Art, which has served for study to succeeding painters.

Its

Its artists excelled in a particular branch (coloring) and no where can this be so well studied as at Venice.

It may be concluded, that when the state decorates its apartments, and palaces, (inside and outside) and the nobility do the same, the general taste, in consequence, will furnish many opportunities for Art to excel, and the natural emulation of Art will dispose it to embrace those opportunities; such was the character of Venice in the fifteenth century, when the BELLINIS led the way in coloring, and GIORGIONE and TITIAN followed. In the sixteenth century the VERONESES, and others, supported the reputation of their school; and gave that kind of tone to the productions of the Venetian school which they have retained ever since. I do not find that at present Venice boasts of many artists superior to those of other countries; neither are their excellencies now exclusively their own; but whoever recollects the merit of CANALETTI, MARIESCHI, and others, will estimate Venetian art on an honorable scale. Venice is no longer the emporium of Europe: though still a commercial state.

ART IN ROME.

THE Roman school possessed many advantages over those of other parts: Rome having been the seat of imperial majesty, it had been highly ornamented; and in spite of misfortune, some remembrance of such ornament would remain in the minds of its inhabitants, and more be transmitted by tradition, ready to be called into exercise by favorable incidents. Also, some remains, though mutilated, of former excellence being ever before their eyes, maintained a kind of lambent disposition for Art, and furnished objects of study ready at a moment. Add to this, learning, such as the times afforded, was of necessity cultivated at Rome, on account of its ecclesiastical connections; and whatever of wealth the church possessed, naturally centred in where the head of the church resided. But the influence of Rome in procuring artists of renown from their former residences, was a very considerable reason of its early, and especially, of its rapid, progress, in Art. A numerous list of artists might be produced to confirm this remark.

The Arts were somewhat reviving at Rome before the date of the present *St. Peter's*; but the erection of that building was the undertaking which determined their abode, and their rank; this called forth Architecture, and Architecture called forth Painting, and Sculpture. So large an edifice required many artists to fill it with their works; and to this must be added the Vatican, and its apartments. When the Pope was thus magnificently lodged, the cardinals, each in his turn, would follow his example; hence palaces rose,
and

and when finished, required, furniture proportionate to their magnitude, or richness. Rome has many such palaces; some of which, indeed, have changed possessors, but others have been long in the same families, some or other of whose branches might hope to arrive at the honors of the cardinalate.

Rome in consequence of the foregoing advantages, has always maintained a respectable school of Art: its masters have been allowed to excel in design; to which they were enabled, by their possession of the antique statues, and buildings. This may be reckoned the first of the advantages of the Roman school; the works of the great Roman masters form another; and the general tincture of criticism (so necessary to just thinking) which obtains among its men of letters, and which is supported by numerous books, and researches, is by no means a trifling addition in favor of the Roman school.

Rome, however, has not of late produced any wonderful artists; I mean, those who not contented with merely repeating the merits of former masters endeavor to surpass them. It would be strange if the Art was lost at Rome; but where advantages are so considerable, we have a right to expect proportionately considerable eminence.

Rome has produced some good engravers; but their employment has been the circulation of designs from their old masters rather than from modern pictures: Which furnishes presumptive evidence that modern productions are not in equal esteem with those of former masters, by the strangers who visit Rome, or in the countries to which such prints are exported.

ART IN BOLOGNA.

BOLOGNA had produced very respectable artists, before the school of the CARRACCI commenced; yet to these masters it has been indebted for the greater part of its reputation. FRANCISCO FRANCA the earliest of the Bolognese (considerable) masters dates from 1450 to 1518, and PRIMATICCIO not long after him. Yet the merit of the CARACCI has imparted a steadiness to the Bolognian school, which entitles them to the highest honor; and, especially, as to many of the artists produced here Rome itself is under great obligations: GUIDO, DOMENICHINO, LANFRANC, and others, prove this. Bologna has neither commerce, nor royalty, to give it a pre-eminence among the Italian cities; and therefore it is deprived of some of the most powerful stimuli, which excite the abilities of Art. Traffic may to a certain point excite emulation, as emulation may be excited by the hope of patronage; but if both traffic and patronage be wanting, genius may produce excellence almost in vain, or solely appropriate to the barren plaudits of casual spectators.

ART IN GERMANY.

Germany has doubtless produced a number of good artists; but whether it be that our intercourse with Germany in respect of Art is not extensive, or that the German language is little cultivated in England, or whether the Germans have but little exported their productions, however it may be, I have not been so fortunate as to meet with instances of many. We know that Germany had early masters, and that from the days of ALBERT DURER, to the present, Art has been cultivated in all its branches; and in the article of engraving, seems to have taken the lead of all Europe at one period. Since Germany has sent its youth to study at Rome, it has dropped much of that Gothic gusto to which it was formerly addicted; and is now as refined as its neighbours. I conceive that the patient employment of Engraving, is well calculated for German steadiness; and from some late specimens, it may be concluded, their merit in this branch of Art is very respectable.

Germany has taken the trouble to send youth to Paris to study Engraving; where they have excelled their preceptors in beauty of stroke and handling; and as the Mezzo-tinto manner was pleasing to them, the Germans have visited England to acquire it; but in this they did not excel; and British prints are much in request among them.

ART IN SPAIN.

THE riches of Spain enabled that country to purchase the talents, and the works, of the best artists. When such artists could be persuaded to travel, the kings of Spain employed them in their works, as appears in the Escorial, and when the best artists were unwilling to quit their abodes, the kings of Spain have purchased their pictures, whereby, that country now possesses a noble collection of the best performances. Beside this, as the political, as well as commercial, connection of Spain with Italy, has always been considerable, and that country has been much visited by Spanish grandees, the manners of Italy have more or less prevailed in Spain; and collections of pictures have been formed in consequence. Spain has produced painters of great merit; as well of history, as of portrait; it has also many Sculptures extremely well performed by natives; how far its taste in Architecture is equal to that of Italy, I profess not to know, neither, perhaps, will it be easy to judge, till the Art of engraving, wherein the Spaniards have been backward, shall transmit those representations which may enable us to determine: but I apprehend, Architecture in Spain is yet some steps from perfection.

Portugal may be considered as part of Spain; so much have the same manners, and customs, obtained: the Portuguese are not, (I believe) before the Spaniards; neither has their commercial connection with England greatly improved their knowledge of Art.

ART IN FRANCE.

FRANCE, by its situation, is so connected with great part of Europe, and has always been so much in the habit of intermeddling in the concerns of other countries, that it would have been remarkable if it had not partaken of the knowledge of that reputation which Art was daily acquiring. France has several times made inroads into Italy, even to Naples its extremity: and her kings and princes have often visited Rome. France also has long wished to be thought the rival of Italy, and therefore, has strictly watched over the novelties of that country. Among its monarchs, it has reckoned some of the most sumptuous in Europe, who at the same time have cultivated letters, and arms. The reputation of LEONARDO DA VINCI in Italy, induced FRANCIS I. of France to entice him into France, and he treated his merit with great respect, even to a visit to him when dying. MARY OF MEDICIS employed RUBENS to decorate her palace of the Luxembourg, at Paris; and SIMON VOUET met with great success; had many scholars (among whom LE BRUN) and established a great reputation. Nevertheless, we must look to the reign of LOUIS XIV. for the brightest period of the Arts in France; that prince encouraged them from ostentation; and his example was followed by all his court. He encouraged Architecture (though not in that taste which pleases me) and he caused the ancient structures to be studied, and published under the direction of COLBERT his minister. Sculpture, he brought to a very respectable rank; and he even fetched BERNINI out of Italy, and
allowed

allowed him five louis a day, while in France. He decorated his palaces with many good sculptures; and left many excellent masters in this branch. Painting he ripened by his protection of LE BRUN: but Painting in France did not afterwards flourish in its nobler styles, as might have been expected. Engraving he perfected; and his encouragement of this Art, produced a succession of Engravers extremely honorable and beneficial to France.

Pouffin's manner was not popular, and Le Sueur died young. The Successors to these had merit, but not the merit of their masters: a frippery taste debased their best works, in which respect WATTEAU was unhappily injurious to Art, and BOUCHER had nothing superior to offer. VERNET in landscape has lately been highly, and deservedly esteemed.

Royal patronage was a principal support of Art in France, the public buildings, bridges, &c. were many of them truly noble: it was also the royal custom to order annually a certain number of statues and other sculptures, and of historical pictures. The artists also were handsomely and conveniently lodged in the Louvre at Paris, and the whole establishment of Art had altogether the air of a national undertaking.

ART IN THE LOW COUNTRIES.

HOLLAND and Flanders were for a long time the seats of civil commotion, and bloody war: this is saying enough to determine that there the Arts were almost prohibited. Nevertheless, RUBENS and VANDYK (his disciple) led the way in the most honorable career, and disseminated those principles which succeeding masters practised with great success.

The court of the Netherlands, or Low Countries, while united to Spain, possessed not a little of Spanish pride, and magnificence, hence it encouraged the Arts which furnished such magnificence; but especially in the city of Antwerp, where trade and commerce then had taken their station, and where buildings were rapidly rising, did the Art of Painting prosper: the churches, the convents, as well as the houses of the rich Burghers, testify this. When trade removed to Amsterdam, Art forsook Antwerp; but it did not flourish at Amsterdam as it had done at Antwerp: its exertions were required to run in a different channel, and were applied to different purposes; its subjects were smaller, nicer, neater, but then it treated some of these subjects with prodigious intelligence, and correctness. It could not vie with the Italian schools in dignity, and grandeur, nor with the French in sprightliness, but it exceeded all in the management of light and shadow, and was inferior to none in coloring, and its dependancies. Its style of drawing was certainly incorrect, and too common: but its figures were flesh and blood, and its landscapes were Nature herself. Flowers and fruits, still-life, and various other minor subjects, it rendered absolute deceptions; it spared no pains to overcome difficulties, and in the manual practice of Art might stand in competition with the most renowned schools.

THE

THE ARTS IN ENGLAND.

THE British nation has never been highly esteemed for original Art: whatever of excellence it may have possessed, has usually been imported from the continent, together with its fashions, and manners. In the early ages the Britons were better acquainted with Agriculture than with Arts; though they were esteemed an ingenious people. The Romans left a tincture of Arts behind them, and the Saxons, when settled, favored Architecture, at least. Afterwards, Art was restricted to the cloister; and during the turbulence of civil contention had little honor or reward to expect. It was not till the long settled reign of HENRY VII. that Arts began to flourish; that prince sent for Sculptors, &c. from Italy, whom he engaged on his works; and especially on his magnificent sepulchre. His son HENRY VIII. was ostentations by nature; and his rival FRANCIS of France, being ostentatious also, these princes vied with each other. WOLSEY was rich and proud; as well as politic; and this statesman, though a priest, contributed to promote Art, by buildings, gifts, &c. The king and his court patronized HANS HOLBEIN, and we are obliged to this painter for the likenesses of most of them. QUEEN ELIZABETH certainly possessed an excellent understanding; and among the objects she patronized was Painting, if not Sculpture. Architecture revived also, about this period, on the Grecian principles; and though it was at first mingled with Gothic excrescencies, yet gradually it purified itself from them, and assumed a more regular and correct appearance. The pacific JAMES favored Art, by favoring tranquillity; and CHARLES I. by his patronage
of

of VANDYKE, and INIGO JONES, his employment of RUBENS, and his own intelligence in Art, seems to have bid fair for establishing an English school, which might have proved inferior to none: this the troubles of his reign prevented; and by nothing more than by the sale of his collection of works of Art, &c. on which the king had bestowed great attention and liberality. The republic, such a republic as it was, was too much agitated, jealous, and fluctuating, to attend to any study less important than public affairs. The fire of London was the noblest opportunity England ever offered to have served Art and been served by Art, but unhappily it was lost. CHARLES II. was too profligate to serve the Arts effectively; and king WILLIAM had too much other business on his hands. If therefore the Arts produced works of merit, it was less from public patronage, than from private. Many respectable individuals of the English nobility understood Art, and valued it; and many of its productions attest its excellence, but we cannot justly date the English school till the middle of the eighteenth century, when those principles were gaining ground which ultimately issued in a public establishment. HOGARTH by procuring an act in favor of Engravers, did the first essential service to that Art; the establishment of Exhibitions, was the next great step which advanced the reputation and merit of Art. Since that period, much which the British school has produced, would be thought worthy of distinguished eminence in the most celebrated cabinets of Europe. Architecture is greatly studied in England, and generally understood. Portrait Painting is fashionable; History Painting more popular than it has been: Sculpture spreads, perhaps improves: Engraving has been greatly favored; and is likely to maintain, if not increase its reputation.

LIST

LIST OF THE PRINCIPAL ARTISTS,

FROM THE TIME OF CONSTANTINE.

CHRONOLOGICALLY ARRANGED.

METRODORUS, native of Persia, acquired great riches; and is said by some to have urged *Constantine* to a war with Persia, in behalf of the persecuted Christians.

ALIPPIUS, was ordered by *Julian* the apostate to rebuild the temple of Jerusalem, A. D. 363.

CIRIADES, was at once consul, and architect, under *Theodosius*; but was suspected of avarice and fraud.

SENNAMAR, in the 5th century, an Arabian who built two famous palaces in Castile—boasted of as wonders by the Arabs.

ENTINOPOS, was the occasion of building the city of Venice: by erecting his house on a small island, which afterwards was more fully peopled, by those who fled from *Alaric*. Cir A.D. 450.

ALOISIUS was commissioned by *Theodoric*, prince of the Ostrogoths, to repair many of the buildings in Rome.

ANTHEMIUS, of *Trallus*, a city of Lydia in Asia Minor, was architect, sculptor, and mechanic.

ISIDORUS of Miletus, was associate of *Anthemius*, not only in the famous edifice of *Sta. Sophia*, but in many other buildings erected by *Justinian*. More than 500 architects were in employ about this time, A. D. 566.

Perhaps no sovereign ever raised so many buildings as *Charlemagne*: but all were heavy, and dull, their merit being solidity. A. D. 800.

RUMOALDO built the cathedral of Rheims, 840.

BUSCHETTO, a Greek, built the *Duomo* at Pisa, 1016.

BUONO built the campanile of *St. Mark* at Venice, 1154. and many works in various places.

The doge ZIANI of Venice, employed two architects whose names are not known; one a Lombard, the other from Constantinople, the latter rebuilt *St. Mark's church*, 1178.

E part 2

SUGER

SUGER, abbot of St. *Denis*, near Paris, built the abbey 1140.

LAPO flourished in Florence; and built many edifices. Died 1262.

ARNOLFO his son, born 1232, died 1300, was the most renowned architect, and sculptor of his time: he rebuilt the walls of Florence; and many palaces, and public places; he began the *Duomo* of Florence (*St. Mary of Flowers*) in 1288; and laid his foundations with so great judgment that they afterwards supported the famous dome of *Brunelleschi*.

JEAN RAVY was employed 26 years on the church of *Notre Dame* at Paris.

ERWIN DE STEINBACK laboured 28 years together on *Strasbourg* cathedral: which he completed. Died 1305. The tower was not finished till 1449.

GIOVANNI CIMABUE, was born at Florence, A. D. 1240, and was the first who revived the art of painting in Italy. Being descended of a noble family, and being of sprightly parts, he was sent to school, to learn the belles lettres of those times; but instead of minding his books, he spent all his time in drawing men, or horses, on paper, or on the backs of his books. The Arts having been extinct in Italy, since the irruption of the barbarians, the senate of Florence had sent at that time for painters out of Greece, to practice painting in Tuscany. *Cimabue* was their first disciple: for, following his inclination, he used to elope from school, and pass whole days with those painters to see them work. His father perceiving his disposition, agreed with the Greeks to place him under their care. He began the study; and soon surpassed his masters both in design and coloring. He gave something of strength and freedom to his works, to which they could never arrive: and though he wanted the art of managing lights and shadows, was little acquainted with perspective, and in other particulars was but indifferently accomplished, yet the foundation which he laid for future improvement, entitled him to the name of the "father of the first age, or infancy, of modern painting."

Cimabue painted in fresco and in distemper, painting in oil being not then in use. He painted many things at Florence, some of which yet remain: but as his fame spread, he was sent for to remote places, and among others, to *Assisi*, in Umbria,

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the birth place of *St. Francis*. There in the lower church, in company with those Greek painters, he painted some of the cieling and the sides of the church, with the stories of the lives of our Saviour and *St. Francis*; in which he so far out-did his coadjutors, that, he resolved to paint by himself, and undertook the upper church in fresco. Being returned to Florence, he painted for the church of *Sancta Maria Novella*, where he went first to school, a great piece of a *Madonna*, which is between the chapel of the Rucillai, and that of the Bardi di Vernia; and which was the biggest picture that had been seen in those days. The connoisseurs say, that one may even now discern in it the Greek way of his first masters, though improved. It produced so much wonder in those times, that it was carried from *Cimabue's* house to the church with trumpets before it, in solemn procession; and he was highly rewarded and honored by the city for it. There is a tradition, that while *Cimabue* was painting this piece in a garden he had near the gate of *St. Peter*, *Charles* of Anjou king of Naples, came through Florence; where being received with all possible respect, the magistrates, among other entertainments, carried him to see this piece. And because nobody had yet seen it, all the gentry of Florence waited upon him thither; and with such extraordinary rejoicings, that the name of the place was changed to Borgo Allegri, that is, the Merry Suburb; which name it has retained to this day, though it has since been built upon, and made part of the city.

Cimabue was a great architect, as well as painter, and was concerned in the fabric of *Sancta Maria del Fiore* in Florence; during which employment, at the age of 60 years, he died. *Cimabue's* picture is still to be seen, done by Simon Sanese, in the chapel of *Sancta Maria Novella* in profile, in the history of Faith. It is a figure which has a lean face, a little red beard, in point, with a capuche, or monk's hood, on his head; after the fashion of those times: the figure next to him is Simon Sanese himself, who drew his own picture by the help of two looking-glasses.

GIOTTO, was born A.D. 1276, at a little village near Florence, of parents who were plain country people. When a boy, he was sent to keep sheep in the fields; and, having a natural inclination for design, he used to amuse himself with draw-

ing them after the life upon the sand, in the best manner he could. *Cimabue* travelling that way found him at this work, and thence conceived so good an opinion of his genius for painting, that he prevailed with his father to send him to Florence, to be brought up under him. He had not applied himself long to design, before he began to shake off the stiffness of the Grecian masters. He endeavoured to give finer airs to his heads, more of nature to his coloring, and proper actions to his figures. He attempted likewise to draw after the life, and to express the passions of the mind. What he did, had not been done in 200 years before, with any skill equal to his. *Giotto's* reputation extended far and near, insomuch, that it is reported that pope *Benedict IX.* sent a gentleman into Tuscany, to see what sort of a man he was; and to bring him a design from each of the Florentine painters, being desirous of estimating their skill and capacities. When he came to *Giotto*, and explained the pope's intentions, which were to employ him in *St. Peter's* church at Rome; and desired him to send some piece of design by him to his holiness: *Giotto*, who was a pleasant man, took a sheet of paper, drew with one stroke of the pencil so true a circle, that "round as *Giotto's* O," became proverbial. Then presenting it the gentleman, he told him, smiling, that "there was a piece of design, which he might carry to his holiness." The man replied, "I ask for a design:" *Giotto* answered, "Go, Sir, I tell you his holiness asks nothing else of me." The pope comprehended by this, how much *Giotto* excelled in design all other painters of his time; and accordingly sent for him to Rome, and employed him. Here he painted many things, and among the rest a ship of Mosaic work, which is over the three gates of the portico, in the entrance to *St. Peter's* church: which very celebrated piece is known to all painters, by the name of *Giotto's* barque. *Benedict* being dead, *Clement V.* succeeded him, and transferred the papal court to Avignon; whither, likewise, *Giotto* was obliged to go. After some stay there, having satisfied the pope by many fine specimens of his art, he was largely rewarded, and returned to Florence full of riches and honor in 1316. He was soon called to Padua, where he painted a new-built chapel; from thence to Verona, and then to Ferrara. At the same time the poet *Dante*, hearing that *Giotto* was at Ferrara, and being himself then

then an exile at Ravenna, got him over to Ravenna, where he painted several things. In 1322, he was again invited abroad by *Castruccio Castrucani*, lord of Lucca; and, after that, by *Robert* king of Naples. *Giotto* painted many things at Naples, and chiefly the chapel, where the king was so pleased with him, that he used very often to go and sit by him while he was at work: for *Giotto* was a man of pleasant conversation and wit, as well as ready with his pencil. The number of his works are very great. There is a picture of his in one of the churches of Florence, representing the death of the blessed Virgin, with the apostles about her: the attitudes of which story, *Michael Angelo* used to say, could not be better designed. *Giotto*, however, did not confine his genius to painting: he was a sculptor and architect. In 1327, he formed the design of a magnificent monument for *Guido Tarlati*, bishop of Arezzo, who had been the head of the Ghibeline faction in Tuscany: and, in 1334, undertook the famous tower of *Sancta Maria del Fiore*, for which work, though it was not finished, he was made a citizen of Florence, and endowed with a considerable yearly pension.

He died in 1336: and the city of Florence erected a statue in marble over his tomb. He had the esteem and friendship of most of the excellent men of the age he lived in; and among the rest of *Dante* and *Petrarch*.

ANDREA TAFFI, and *GADDO GADDI* were his contemporaries and the restorers of Mosaic work in Italy: which the former had learnt of *Appolonius* the Greek, and the latter very much improved.

At the same time also was *MARGARITONE*, a native of Arezzo in Tuscany, who first invented the art of gilding with leaf-gold, upon Bole-armeniac.

SIMONE MEMMI, born at Sienna, (a city in the borders of the dukedom of Florence) A.D. 1285, was a disciple of *Giotto*, whose manner he improved in drawing after the life. He was applauded for his free and easy invention, and began to understand the decorum in his compositions. Died A.D. 1345.

TADDEO GADDI, another disciple of *Giotto*, born at Florence, Anno 1300, excelled his master in the beauty of his coloring, and the liveliness of his figures. He was also a skilful architect, and much commended for his bridge over the river Arno, at Florence. He died A.D. 1350.

WYKEHAM

WILLIAM OF WYKEHAM an English prelate of most respectable memory, was born at Wykeham in Hampshire, in 1324. His parents were persons of good reputation and character, but in circumstances so mean, that they could not afford to give their son a liberal education. However, this deficiency was supplied by some generous patron, who maintained him at school at Winchester, where he was instructed in grammatical learning, and gave proofs of his diligence and piety.

His being brought to court, and placed there in the king's service, is related to have been, when he was about two or three and twenty years of age: but the first office, which he appears upon record to have borne, was that of clerk of all the king's works in the manors of Henle and Yeshamstead. His patent for this is dated the 10th of May 1356: and, the 30th of October following, he was made surveyor of the king's works at the castle and in the park of Windsor. It was by his advice and persuasion, that the king was induced to pull down great part of the castle of Windsor, and to rebuild it in the magnificent manner in which (upon the whole) it now appears; and the execution of this great work was committed entirely to him. *Wykeham* had likewise the sole direction of the building of Queenborough castle; the difficulties, arising from the nature of the ground and the lowness of the situation, did not discourage him from advising and undertaking this work; and in the event they only served to display more evidently the skill and abilities of the architect. *Wykeham* acquitted himself so well in the execution of these employments, that he gained a considerable place in his master's favor, and grew daily in his master's affections: nevertheless, his enemies gave so malicious a turn to an inscription he put on the palace at Windsor, as exposed him for a little time to the king's displeasure. The words of this inscription are, "THIS MADE WYKEHAM;" and have an ambiguous meaning. Those who wished him ill interpreted them in the worst sense; and hinted to the king, that the chief surveyor of that edifice insolently ascribed all the glory of it to himself. His majesty being exasperated, reproached *Wykeham*, but was appeased, and even laughed after hearing his answer, he replying, with a smiling air, that his accusers must either be extremely malicious, or extremely ignorant: "I am,"
said

said he, "the creature of this palace: to it I owe the favour
"with which my sovereign indulges me, and who raised me
"from a low condition to an exalted fortune. Such is its import."

Henceforth we find the king continually heaping on him preferments both civil and ecclesiastical; for it seems to have been all along his design to take upon him holy orders, though he was not ordained priest till 1362. From his being made rector of Pulham in Norfolk in 1357, which was his first, to his being raised to the see of Winchester in 1366, his advancement in the state all the while keeping pace with his preferment in the church. In 1359, he was constituted chief warden and surveyor of the king's castles of Windsor, Leeds, Dover, and Hadlam; in 1363, warden and justiciary of the king's forests on this side Trent; keeper of the privy seal in 1364; and within two years after secretary to the king.

He repaired the palaces and houses belonging to his see, at great expence: he made visitations of his whole diocese: and he was very diligent and active in establishing strict discipline and reforming abuses.—But,

The work which demanded his chief attention was, to erect his college at Oxford; the king's patent for the building of which is dated June 30, 1379. He published his charter of foundation the 26th of November following; by which he entitled his college, "Seinte Marie College of Wynchestre in Oxenford." The building was begun in March following, and finished in April 1386. During the carrying on of this work at Oxford, he established in proper form his society at Winchester. His charter of foundation bears date Oct. 20, 1382, in which he gives his college the name of "Seinte Marie college of Wynchestre." In 1387, the year after he had completed his building at Oxford, he began that at Winchester, and finished it in 1393.

This illustrious prelate died at South Waltham, Sept. 27, 1404; and was buried in his own oratory, in the cathedral church of Winchester, in rebuilding and repairing of which he had laid out immense sums.

TOMASO, called GIOTTINO, for his affecting, and imitating *Giotto's* manner, born at Florence, Anno 1324, began to add strength to his figures, and to improve the art of perspective. He died A. D. 1356.

BUFALMACO

BUFALMACO (**BONAMICO**), an eminent Italian painter, who was as pleasant in his conversation, as he was ingenious in his compositions. A friend, whose name was *Bruno*, consulting him one day how he might give more expression to his subject, *Bufalmaco* answered, that he had nothing to do, but to make the words come out of the mouths of his figures by labels, on which they might be written. *Bruno*, thinking him in earnest, did so, as several foolish painters did after him; who, improving upon *Bruno*, added answers to questions, and made their figures enter into a kind of conversation. *Bufalmaco* died in 1340.

JOHANNES ab **EYK**, commonly called *John of Bruges*, born at Masech, on the river Maez, in the Low Countries, Anno 1370, was a disciple of his brother *Hubert*, and a considerable painter: but above all things famous for being the (supposed) happy inventor of the art of painting in oil, Anno 1410, (thirty years before printing was found out, by *John Guttenberg*, of Strasburgh.) He died Anno 1441, having some years before his decease, communicated his invention to

ANTONELLO of Messina, who travelled from his own country into Flanders, on purpose to learn the secret: and returning to Sicily, and afterwards to Venice, was the first who practised, and taught it in Italy. He died Anno Ætat. 49.

FILLIPPO **BRUNELLESCHI**, born 1377, was the son of *Lippo Lapi*; was designed for a notary, but very early shewed a surprising genius for mechanics, sculpture, and architecture; he first distinguished the three orders of the ancients; he conceived the idea of covering *St. Mary of Flowers* with a dome; he visited Rome, and so absorbedly studied the ancient buildings as to forget his food. After a tempest of objections he completed his dome to the astonishment of the age. His fame was spread throughout Italy; and his services were every where in request. Died A. D. 1444.

LEON **BATTISTA** **ALBERTI**, born 1398, was canon of the cathedral of Florence, and well versed in several sciences, and especially in the fine arts: was one of the principal restorers of ancient architecture. He did many works in Florence; others in Rome; and elsewhere. But we are principally obliged to him for his tract *De Re Edificatoria*; or ten books on Architecture; and indeed, says an author, we must render this testimony

testimony to the famous genius of *Alberti*, that never man labored with more success upon so tiresome and so difficult a matter. His family, being illustrious, and allied to that of *Medici*, wrought the first tie of friendship with *Lorenzo de Medici*; and he communicated to him his design of studying the ancient Architecture. *Lorenzo de Medici*'s letters gave him access at the courts of all the princes of Europe and Asia, where there were old ruins, or buildings, which seemed to have been magnificent. *Alberti* visited them at his ease; took all their measures; and at his return to Florence, compared the divers observations he had made with the precepts of *Vitruvius*. Then he bent his studies on optics, perceiving that the painters of his time, did not succeed in making portraits in miniature: He found out their demonstrations and rules, which he illustrated and rendered public, and spared neither industry, pains, or expence, to instruct youth in practising them. From thence it came, that in his time there was at Florence, a greater number of excellent painters, sculptors, and architects, than had been known in Greece, even when she boasted of being the mother and nurse of the liberal arts.

MASACCIO was born in Tuscany, A. D. 1417; and for his copious invention, manner of design, coloring, and graceful actions of his figures; for his draperies, and judgment in perspective, he is reckoned the master of the second, or middle age of modern painting: which it is thought he would have carried to a much higher degree of perfection, if death had not stopped him in his career (by poison, it was supposed) A. D. 1443.

GENTILE, and GIOVANNI, sons and disciples of GIACOMO BELLINO, were born at Venice, (*Gentile*, A. D. 1421.) and were so eminent that *Gentile* was sent for to Constantinople, by Mahomet II, emperor of the Turks: for whom having (among other things) painted the decollation of St. *John Baptist*, the emperor, to convince him, that the neck after its separation from the body, could not be so long as he had made it in his picture, ordered a slave to be brought to him, and commanded his head to be struck off, in his presence: which so terrified *Gentile*, that he could never be at rest, till he got leave to return home: which the emperor granted, after he had knighted him, and nobly rewarded him for his ser-

vices. The most considerable works of these brothers are at Venice, where *Giovanni* lived to the age of 90 years, having very rarely painted any thing but Scripture stories, and religious subjects, which he performed so well, as to be esteemed the most excellent of all the *Bellini*. *Gentile* died A. D. 1501. *Ætat.* 80.

ANDREA MANTEGNA, born at Padoua, A. D. 1431, was a disciple of *Jacopo Squarcione*, was very correct in design, admirable in fore-shortening his figures, well versed in perspective, and arrived to great knowledge of antiquities, by his continued application to the statues, basso-relievos, &c. However, his neglect of seasoning his studies after the antique, with the living beauties of nature, has given his pencil somewhat of hardness and dryness: his drapery is generally stiff, (according to the manner of those times) and perplexed with little folds. He painted several things for Pope *Innocent VIII.* and for other princes, and persons of distinction: but the best of his works, and for which he was knighted by the marquis *Ludovico Gonzaga*, of Mantoua, are the Triumphs of *Julius Cæsar*, now at Hampton Court. He died A. D. 1517; *Ætat.* 86. having been one of the first who practised the art of Engraving in Italy: the invention whereof is justly ascribed to MASO FINIGUERA, a goldsmith of Florence; who in the year 1460, discovered the way of printing off on paper, what he had engraved on silver-plate, &c.

ANDREA VERROCHIO, a Florentine, born A. D. 1432, was well skilled in mathematics, music, architecture, sculpture, and painting; which last, it seems, he quitted on this account:—In a piece of St. *John* baptizing our Saviour, *Leonardo da Vinci*, one of his scholars, had by his order painted an angel, holding some part of our Saviour's garments; which so far excelled the rest, that *Verrochio*, vexed to be outdone by a youth, resolved never to use the pencil any more. He discovered the art of taking the likeness of the face, by molding off the features in plaster of Paris. He understood casting very well. The Venetians would have employed him to have made a brazen statue of *Bartolomeo di Bergamo* on horseback, and he composed a model of it in wax; but another being preferred before him to cast the statue, he was so provoked, that he broke off the head and legs of his model, and fled. The senate in vain issued orders

orders to stop him; they declared they would have his head cut off, if they could catch him; to which he published an answer, that, "if they should cut off his head, it would be impossible to make another: whereas he could easily make another head and a finer one, for the model of his horse." He was afterwards pardoned and employed; but had not the pleasure of putting the horse in its place: for, over-heating himself in casting it, he fell ill of a pleurisy, and died A. D. 1488, aged 56.

LUCA SIGNORELLI of Cortona, a city in the dukedom of Florence, born A. D. 1439, was a disciple of *Pietro dal Borgo S. Sepulchro*, he was so excellent at designing the naked, that from a piece which he painted in a chapel of the great church, at Orvieto, *M. Angelo Buonarruoti* transferred several entire figures into his last judgment. He died very rich, A. D. 1521. He is said to have had such an absolute command over his passions, that when his beloved son (a youth extremely handsome, and of great hopes) had been unfortunately killed, and was brought home to him; he ordered his corpse to be carried into his painting-room: and having stript him, immediately drew his picture, without shedding a tear.

PIETRO DI COSIMO a Florentine, born A. D. 1441, was a disciple of *Cosimo Roselli* (whose Name he retained) and a very good painter: but so strangely full of caprices, that all his delight was in painting satyrs, fauns, harpies, monsters, and such like extravagant and whimsical figures: and therefore he applied himself, for the most part, to Bacchanalias, Masquerades, &c. Died A. D. 1521.

BRAMANTE of Urbino, born 1444, of poor but honest parents; when a boy, applied to Design and Painting, but afterwards to Architecture. He measured the antiquities of Rome and elsewhere: but his productions were nevertheless somewhat dry, and shewed the infancy of correct Architecture. His greatest work was the church of *St. Peter* at Rome, which he began, and advanced: but left it to be finished by his successors. Died A. D. 1514.

LEONARDO DA VINCI, an illustrious Italian painter, and universal genius, was descended from a noble family in Tuscany, and born in a castle called Vinci, near Florence, A. D. 1445. He was placed under *Andrea Verrochio*, but soon surpassed him

and all his predecessors; and is owned as the master of the third or golden age of modern painting.

Leonardo, quitting *Verrochio*, did many paintings still to be seen at Florence. He became in all respects a most accomplished person. Never was painter more knowing in the theory of his art. He was well skilled in anatomy, optics, and geometry, in the study of nature and her operations: for he maintained the knowledge of nature to be the ground-work of painting. His genius was universal, he applied himself to arts, to literature, to accomplishments of the body; and he excelled in all. He was a good architect, sculptor, and mechanic: he had a fine voice, understood music, and both played and sung as well as any man of his time. He was a well-formed person, and master of all genteel exercises. He understood the management of a horse, took delight in appearing well-mounted: and was very dextrous in the use of arms. His behavior was polite, and his conversation so infinitely taking, that no man ever partook of it without pleasure, or left it without regret.

His reputation soon spread itself over Italy. *Lewis Sforza*, duke of Milan, called him to his court, and prevailed with him to be a director of the academy for Architecture, he had just established: whence *Leonardo* soon banished the old Gothic fashions, and reduced every thing to the principles of the Greeks and Romans. Duke *Lewis* forming a design of supplying the city of Milan with water by a new canal; the execution was deputed to *Leonardo*. To accomplish this vast design, he spent much time in the study of philosophy and the mathematics; applying with double ardor to those parts which assisted him in the work he had undertaken. At length he accomplished this great work; rendering hills and vallies navigable with security. This canal, named Mortefana, is 200 miles in length; and passes through the Valteline and the valley of Chiavenna, conducting the waters of the river Adda to the very walls of Milan.

After *Leonardo* had been laboring some years for the service of Milan, as architect and engineer, he was called by the duke to adorn it by his paintings: and he painted, among other things, his celebrated piece of the Last Supper. Francis I. of France, was so charmed with this, that, finding it impracticable to remove it, he procured a copy, which is still at St. Germain; while the original, being painted in oil, on a wall not sufficiently
secured

secured from moisture, has long been defaced. The wars of Italy interrupted him; and his patron, duke *Lewis*, being defeated and carried prisoner to France, the academy was destroyed, the professors expelled, and the arts effectually banished from Milan. In 1499, the year before duke *Lewis's* defeat, *Leonardo* being at Milan, was desired to contrive some new device for the entertainment of *Lewis XII.* of France, who was ready to make his entrance into that city. *Leonardo* consented, and made a very curious automaton: it was the figure of a lion, whose inside was so well furnished with machinery, that it marched out to meet the king; made a stand when it came before him; reared up on its hinder legs; and opening its breast, presented an escutcheon, with flower de luces quartered on it.†

When *Leonardo* quitted Milan, he retired to Florence; where he flourished under the patronage of the *Medici*. In 1503, the Florentines resolving to have their council chamber painted, *Leonardo* by a public decree was elected to the office; and got *Michael Angelo* to assist him in painting one side of it, while he himself painted the other. *Michael Angelo* was then a young man; yet had acquired great reputation, and was not afraid to vie with *Leonardo*. Jealousy, as is usual, arose between them; and each had their partizans, so that at last they became open enemies. About this time *Raphael* was led by *Leonardo's* reputation to Florence; the first view of whose works astonished him, and produced in him a reformation, to which all the glory he afterwards acquired has been ascribed by some. *Leonardo* staid at Florence, till 1513; and then went to Rome, which it is said he had never yet seen. *Leo X.* then pope, who loved painting and the arts, received him graciously, and resolved to employ him: upon which *Leonardo* set himself to the distilling of oils, and preparing of varnishes for his paintings. *Leo*, informed of this, said smartly enough, that, "nothing could be expected from a man, who thought of finishing his works before he had begun them." This unlucky *bon mot*, and other little mortifications, displeased him with Rome, so that being invited by *Francis I.* he removed into France. He was above seventy years of age when he undertook this journey: and it is probable the fatigues of it, together with change of climate, contributed to the distemper of which he died. He languished several months at Fontainebleau, during which time the

the king went frequently to see him: and one day, as he was raising himself up in bed to thank the king for the honor done him, he was suddenly seized with a fainting fit; and *Francis* stooping to support him, he expired in the arms of that monarch. A. D. 1520.

He was extremely diligent in the performance of his works: it was the opinion of *Rubens*, that his chief excellence lay in giving every thing its proper character; he was wonderfully diffident of himself, and left several pieces unfinished; believing, that his hand could never reach that idea which he had conceived in his mind. Some of his paintings are in England and other countries, but the greater part of them are in Florence and France. He composed discourses on several curious subjects, among which were, "A Treatise of the Nature, Equilibrium, and Motion of Water;" "A Treatise of Anatomy;" "The Anatomy of a Horse;" "A Treatise of Perspective;" "A Treatise of Light and Shadows;" and "A Treatise of Painting." None of these have been published, but the "Treatise of the Art of Painting."

PIETRO PERUGINO, so called from the place where he was born, in the ecclesiastical state, A. D. 1446, was a disciple of *Andrea Verrocchio*. He was so very miserable and covetous a wretch, that the loss of his money by thieves, broke his heart, A. D. 1524.

DOMENICO GHIRLANDAIO, a Florentine painter, born in 1449 was at first intended for the profession of a goldsmith, but followed his more prevailing inclinations to painting, with such success, that he is ranked among the prime masters of his time. Nevertheless his manner was Gothic and very dry; and his reputation is not so much fixed by his own works, as by his having had *Michael Angelo* for his disciple. He died at 44 years of age, and left three sons, David, Benedict, and Rhodolph, who were all of them painters.

FRANCESCO RAIBOLINI, commonly called *FRANCIA*, born at Bologna, A. D. 1450, was at first a Goldsmith, or Jeweller; afterwards an Engraver of coins and Medals, but at last applying to painting, he acquired great reputation: particularly by a *St. Sebastian*, whom he had drawn bound to a tree, with his hands tied over his head. In which figure, besides the delicacy of its coloring, and gracefulness of the posture, the proportion

proportion of its parts was so admirably just and true, that all the succeeding Bolognese Painters (even *Hannibal Carrache* himself) studied its measures as their rule, and followed them in the same manner as the ancients had done the canon of *Polycletus*. It was under the discipline of this master, that *Marc Antonio*, *Raphael's* best graver, learnt the rudiments of his art. Count *Malvasia* affirms, he lived till the year 1530: though *Vasari* says, he died in 1518; and will have the occasion of his death to have been a fit of transport, that seized him, upon sight of the famous *St. Cecilia*, which *Raphael* had painted. and sent to him, to put up in one of the churches in Bologna.

FRA BARTOLOMEO, born at Savignano, a village about ten miles from Florence, A. D. 1469, was a disciple of *Cosimo Roselli*: but much more beholden to the works of *Leonardo da Vinci*, for his extraordinary skill in painting. He was well versed in the fundamentals of design: and had besides, so many laudable qualities, that *Raphael*, after he had quitted the school of *Perugino*, applied himself to this master, and under him, studied perspective, and the art of managing his colors. He turned Dominican Friar, A. D. 1500, and after some time, was by his superiors sent to the convent of *St. Mark*, in Florence. He painted both portraits and histories, but would hardly ever draw naked figures, though nobody understood them better. He died A. D. 1517, and was the first who invented, and made use of a lay-man.

ALBERT DURER, descended from an Hungarian family, and born at Nuremberg, May 20, 1471, was one of the best engravers and painters of his age. Having made a slight beginning in the shop of his father, who was a goldsmith, he associated himself with an indifferent painter, named *Martin Hupse*, who taught him to engrave on copper, and to manage colors. *Albert* learned likewise arithmetic, perspective, and geometry: and then, at twenty-six years of age, exhibited some of his works to the public: his first was the *Graces*, naked, perfectly well shaped; over their heads a globe, dated 1497. He engraved the life of *Christ* in thirty-six pieces, which were so highly esteemed, that *Marc Antonio Franci* copied them. *Vasari* relates, that having counterfeited them on copper-plates with rude engraving, as *Albert Durer* had done on wood, and put the mark used by *Albert*, (A. D.) they were so like

like his, that they were thought to be *Albert's*, and sold as such. *Albert* receiving one of the counterfeits, was so enraged that he immediately went to Venice, and complained of *Marc Antonio* to the government: he obtained no other satisfaction, but that *Marc Antonio* should not for the future put *Albert's* name and mark to his works.

Few of *Durer's* pictures are to be met with, except in the palaces of princes.

The particular account, which we find in Vafari of his engravings, is curious: and it is no small compliment to him, to have this Italian author own, that the prints of *Durer* being brought to Italy, excited the painters there to perfect that part of the art, and served them for excellent models. *Durer* had an inexhaustable fund of designs: and, as he could not execute them all on copper, since every piece so done cost him a deal of time, he bethought himself of working on wood. The two first pieces he executed in that way are the beheading of *John Baptist*, and the head of that saint presented to *Herod* in a charger: these were published in 1510. One of his best pieces is *St. Eustachius* kneeling before a stag which has a crucifix between its horns.

The emperor *Maximilian* had a great affection for *Durer*, treated him with a particular regard, gave him a good pension, and letters of nobility: and Charles V. and his brother *Ferdinand*, king of Hungary, followed *Maximilian's* example in favor and liberality to him. This eminent man died at Nuremberg in April 6, 1528, and was interred in the churchyard at St. John's church, where his good friend *Pirckheimer* erected a very honorable sepulchral inscription to him. He was married, and some writers say, that he had a *Xantippe* for his wife, while others relate, that in painting the Virgin, he took her face for his model: it is not impossible that both these accounts may be true. He was a man of most agreeable conversation, and a lover of mirth; yet he was virtuous and wise, and to his honor, be it said, never employed his art in obscene representations, though it seems to have been the fashion of his times.

He wrote several books, which were published after his death. His book upon the rules of painting, intitled, "*De Symmetria*"

tria partium in rectis formis humanorum corporum," is one of them. As he had hard work to please himself, he proceeded slowly in it, and did not live to see the edition of it finished: his friends however finished it according to his directions. It was printed at Nuremberg in folio, 1532, and at Paris in 1557. An Italian version also was published at Venice in 1591. His other works are, "Institutiones Geometricæ, Paris, 1532." "De urbibus, arcibus, castellisque condendis & muniendis, Paris, 1531." "De varietate figurarum, et flexuris partium, ac gestibus imaginum, Nuremberg, 1534." A discourse of his concerning the symmetry of the parts of an horse, was stolen from him; and though he well knew the thief, yet he chose rather to bear the loss contentedly, than to deviate from his natural moderation and mildness, as he must have done, if he had prosecuted him.

It is necessary to observe, that Durer, being no scholar, wrote all his works in High-Dutch; which were translated into Latin by other hands.

MICHAEL ANGELO BUONARRUOTI, an illustrious painter, sculptor and architect, was born at the castle of Chiufi, in the territory of Arezzo in Tuscany, 1474. He was put to nurse in the village of Settignano, a place noted for the resort of sculptors, of whom his nurse's husband was one; which gave occasion to a well-known saying, that *Michael Angelo* sucked in sculpture with his milk. His violent inclination to design obliged his parents to place him with *Dominico Ghirlandaio*; and the progress he made raised the jealousy of his schoolfellows so much, that *Torrigiano*, one of them, gave him a blow on the nose, the marks of which he carried to his grave. He erected an academy of painting and sculpture at Florence, under the protection of *Lorenzo de Medicis*, who was a lover of the arts; but on the troubles of the house of *Medicis*, he was obliged to remove to Bologna. About this time he made a statue of *Cupid*, [some say of *Bacchus*,] carried it to Rome, broke off one of its arms, and buried it; keeping in the mean time the broken arm by him. The *Cupid*, being found, was sold to the cardinal of St. Gregory for antique: but *Michael Angelo* discovered the fallacy, by shewing the arm he had reserved for that purpose. His reputation was so great at Rome, that he

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was employed by Pope *Sixtus* to paint his chapel. *Raphael* got a sight of this painting by stealth, before it was finished, and found the design to be of so great a gusto, that he resolved to make his advantage of it: and in the first picture which *Raphael* produced afterwards, which was that of the prophet *Isaiah*, for the church of *St. Austin*, *Michael Angelo* discovered the theft. Upon the death of pope *Julius II.* he went to Florence, where he made that admirable piece of sculpture, the tomb of the duke of Florence. He was interrupted by the wars, the citizens obliging him to work on the fortifications of this city; but foreseeing that their precautions would be useless, he removed from Florence to Ferrara, and thence to Venice. The doge *Gritti* would fain have entertained him in his service; but all he could get of him, was a design of the bridge *Rialto*. By the command of pope *Paul III.* he painted that most celebrated of all his pieces, the last judgment; for which he had a reward suitable to his merits. He died immensely rich at Rome in 1564, aged 90; but *Cosmo di Medici* had his body brought to Florence, and buried in the church of *Sancta Croce*, where his tomb is to be seen in marble, consisting of three figures, Painting, Sculpture, and Architecture.

Michael Angelo has the name of the greatest designer that ever was: and it is universally allowed, that never any painter in the world understood anatomy so well. He took incredible pains to reach the perfection of his art. He loved solitude, and used to say, that "Painting was jealous, and required the whole man to herself." Being asked, "Why he did not marry?" He answered, "Painting was his wife, and his works his children." In Architecture also, he not only surpassed all the moderns, but, as some think the ancients too; for which they bring as proofs, the *St. Peter's* of Rome, the *St. John's* of Florence, the *Capitol*, the *Palazzo Farnese*, and his own house. As a painter he is said to have been extravagant and fantastical in his compositions; to have overcharged his design; to have taken too many liberties against the rules of perspective; and to have understood but little of coloring. Nevertheless his reputation was well earned, and is still undiminished.

GIORGIONE,

GIORGIONE, so called from his noble and comely aspect, was an illustrious painter, born at Castel Franco in Trevisano, a province in the state of Venice, in 1478. He was of an indifferent parentage, yet had a fine genius and a large soul. He was bred in Venice, and first applied to music; after this, he devoted himself to painting, and received instructions from *Giovanni Bellino*; but afterwards studying the works of *Leonardo da Vinci*, he attained a manner of painting superior to them both. He designed with greater freedom, colored with more strength and beauty, gave a better relieve, more life, and a nobler spirit to his figures; and was the first among the Lombards, who found out the admirable effects of strong lights and shadows. *Titian* was extremely pleased with his bold and terrible gusto; and intending to make his advantage of it, frequently visited him, under pretence of keeping up the friendship they had contracted at their master *Bellino's*: but *Giorgione*, growing jealous of his intentions, contrived to forbid him his house as handsomely as he could. Upon this, *Titian* became his rival. *Titian* thought, that *Giorgione* had passed the bounds of truth; and though he imitated in some things the boldness of his coloring, yet he tamed, as one may say, the fierceness of his colors, which were too savage. He tempered them by variety of tints, to make his objects more natural: notwithstanding this, *Giorgione* maintained his character for the greatness of his gusto; and it is allowed, that if *Titian* has made several painters good colorists, *Giorgione* first shewed them the way to be so. He excelled both in history and portraits. The greatest of his performances is at Venice, on the front of a house wherein the German merchants meet on the side towards the grand canal. He did this in competition with *Titian*, who painted another side; but both these pieces are almost entirely ruined by age. His most valuable piece in oil is, that of our Saviour carrying his cross, in the church of San Rovo at Venice; where it is held in wonderful esteem. He worked much at Castel Franco and Trevisano; and many of his pieces were bought up and carried to foreign parts, to shew that Tuscany alone had not the prize of painting. Some sculptors in his time took occasion to praise sculpture beyond painting, because one might walk round a piece of sculpture, and view it on all sides; whereas

a painting, said they, could never represent but one side of a body at once. *Giorgione* hearing this said, they were extremely mistaken; for that he would undertake to do a piece of painting, which should shew the front, the hind parts, and the sides, without putting spectators to the trouble of going round it, as sculptors do to view a statue: and he accomplished it thus—He drew the picture of a young man going to bathe, shewing his back and shoulders, with a fountain of clear water at his feet, in which there appeared by reflection all his foreparts: on the left side of him, he placed a bright shining armor, which he seemed to have put off, and in the lustre of that, all the left side was seen in profile: and on his right he placed a large looking-glass, which reflected his right side to view.

He fell in love with a young beauty at Venice, who was no less charmed with him; she was seized with the plague: but, not suspecting it to be so, admitted the visits of *Giorgione*, where the infection seized him. They both died in 1511, he being no more than 33.

TITIAN, or TITIANO, the most universal genius of all the Lombard school, the best colorist of all the moderns, and the most eminent for histories, landscapes, and portraits, was born at Cadore in Friuli, a province in the state of Venice, in 1477, being descended from the ancient family of the Vecelli. At ten years of age, his parents sent him to one of his uncles at Venice, who observing in him an inclination to painting, put him to the school of *Giovanni Bellino*; where he improved himself more by the emulation between himself and his fellow disciple *Giorgione*, than by the instruction of his master. He was censured indeed by *Michael Angelo Buonarruoti*, for want of correctness in design (a fault common to all the Lombard painters, who were not acquainted with the antique,) yet that defect was abundantly supplied in all other parts of a most accomplished artist. He made three several portraits of the emperor Charles V. who honored him with knighthood, created him count palatine, made his descendants gentlemen, and assigned him a considerable pension out of the chamber at Naples. The love of Charles V. for *Titian* was as great as that of Francis I. for *Leonardo da Vinci*; and many particulars of it are recorded. It is said, that the emperor one day took up a pencil, which fell from

from the hand of this artist, who was then drawing his picture; and that, upon the compliment which *Titian* made him on this occasion, he replied, "*Titian* has merited to be served by *Cæsar*." In short, some lords of the emperor's court, not being able to conceal their jealousy, upon the preference he gave of *Titian's* person and conversation to that of all his other courtiers, the emperor freely told them, "that he could never want a court of courtiers, but could not have *Titian* always with him." Accordingly he heaped riches on him; and whenever he sent him money, which was usually a large sum, he always did it with this obliging testimony, that "his design was not to pay him the value of his pictures, because they were above any price." He painted also his son *Philip II. Solymán* emperor of the Turks, two popes, three kings, two empresses, several queens, and almost all the princes of Italy, together with the famous *Ariosto* and *Peter Aretine*, who were his intimate friends. Nay, so great was the name and reputation of *Titian*, that there was hardly a person of any eminence then living in Europe, from whom he did not receive some particular mark of esteem; and besides, being of a temper wonderfully obliging and generous, his house at Venice was the constant rendezvous of all the virtuosi and people of the best quality. He was so happy in the constitution of his body, that he had never been sick till the year 1576; and then he died of the plague, aged ninety-nine, a very uncommon age for a painter.

Titian left behind him two sons and a brother, of whom *Pomponio*, the eldest, was a clergyman, and well preferred. *Horatio*, the youngest, painted several portraits, which might stand in competition with those of his father. He was famous also for many history pieces, which he made at Venice, in concurrence with *Paul Veronese* and *Tintoret*. But bewitched at last with chymistry, and in hopes of finding the philosopher's stone, he laid aside the pencil; reduced what he got by his father into smoak, and died of the plague the same year with him.

FRANCESCO VECELLI, *Titian's* brother, was trained to arms in the Italian wars; but peace being restored, applied himself afterwards to painting. He became so great a proficient in it, that *Titian* grew jealous of him; and fearing, lest in time he should eclipse his reputation, sent him on pretended business to *Ferdinand* king of the Romans. Afterwards he fell into another

ther profession, and made cabinets of ebony adorned with figures; which, however, did not hinder him from painting now and then a portrait.

ANDREA del SARTO, (so call'd because a taylor's son) born at Florence, A. D. 1478; was a disciple of *Pietro di Cosimo*, very careful and diligent in his works; and his coloring was wonderfully sweet: but his pictures generally wanted strength and life, as well as their author, who was naturally mild, timorous, and poor-spirited. He was sent for to Paris, by *Francis I.* where he might have gather'd great riches, but that his wife and relations would not suffer him to continue long there. He lived in a mean and contemptible condition, because he set but a very little value upon his own performances: yet the Florentines had so great an esteem for his works; that during the fury of the popular factions among them, they preserved his pieces from the flames, when they neither spared churches, nor any thing else. He died of the plague, A. D. 1520.

RAPHAEL, an illustrious painter of Italy, was born at Urbino, on Good Friday 1483. His father was an ordinary painter: his master *Pietro Perugino*. Having a penetrating understanding and a fine genius, he soon perceived that the perfection of his art was not confined to *Perugino's* capacity; and therefore went to Siena. Here *Pinturichio* got him to be employed in making the cartoons for the pictures of the library; but he had scarcely finished one, before he was tempted to remove to Florence by the noise which *Leonardo da Vinci's* and *Michael Angelo's* works made at that time. When he had considered the manner of those illustrious painters, he resolved to alter his own, which he had learned of *Perugino*. His pains and care were incredible; and he succeeded accordingly. He formed his gusto after the ancient statues and bas reliefs, which he designed a long time with extreme application; and, besides this, he hired people in Greece and Italy, to design for him all the antiques that could be found. Thus, he raised himself to the top of his profession. By general consent he is acknowledged to have been the prince of modern painters, and is often times stiled "the divine *Raphael*."

Raphael was not only the best painter in the world, but perhaps the best architect also: *Leo X.* charged him with the building of *St. Peter's* at Rome. He was one of the handsomest

some of the best and most tempered men living : so that, with all these natural and acquired accomplishments, it cannot be wondered at, that he was not only beloved in the highest degree by the popes *Julius II.* and *Leo X.* at home, but admired and courted by all the princes and states of Europe. He lived in state and splendor, most of the eminent masters in his time being ambitious of working under him ; and he never went out without a crowd of artists and others, who attended him purely through respect. Cardinal *Bibiano* offered him his niece in marriage, and *Raphael* engaged himself ; but, *Leo X.* having given him hopes of a cardinal's hat, he made no haste to marry her. His passion for the fair sex destroyed him in the flower of his age.

He died on his birth-day in 1520. Cardinal *Bembo* wrote his epitaph, which is to be seen upon his tomb in the church of the Rotunda at Rome, where he was buried.

Ille hic est Raphael, timuit quo sospite vinci

Rerum magna parens, et moriente mori.

Raphael had many scholars ; but *Julio Romano* was his favorite, because he did him most credit. *Poussin* used to say of *Raphael*, that "he was an angel compared with the modern painters, but an ass in comparison of the ancients."

GIO. ANTONIO REGILLO da **PORDENONE**, born at a place so called ; not far from Udine, in the Venetian territories, A. D. 1484, after some time spent in letters and music, applied himself to painting ; yet without any other guide to conduct him, beside his own prompt and lively genius, and the works of *Giorgione* : which he studied at Venice with so much attention, that he soon arrived to a manner of coloring nothing inferior to his pattern. But that which tended yet more to his improvement, was the continued emulation betwixt himself and *Titian*, with whom he disputed the superiority ; and for fear of being insulted by his rival, painted (while he was at Venice) with a sword by his side. This noble jealousy inspired him with an elevation of thought, quickened his invention, and produced several excellent pieces in oil, distemper, and fresco. From Venice he went to Genoa, where he undertook some things in competition with *Pierino del Vaga* : but not being able to come up to the perfections of *Pierino's* pencil, he returned to Venice, and afterwards visited several other parts of Lombardy ; was knighted by the emperor *Charles V.* and at last being sent for

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to Ferrara, was so much esteemed there, that he is said to have been poisoned (A. D. 1540,) by some who envied the favors which he received from the duke. He renounced his family name *Licinio*, out of hatred to one of his brothers, who attempted to murder him.

SEBASTIANO del PIOMBO, a native of Venice, A. D. 1485, was so named from an office given him by pope *Clement VII.* in the lead mines. He was designed by his father for the profession of music, which he practised for some time, with reputation; till following at last the more powerful dictates of nature, he betook himself to painting, and became a disciple of old *Gio. Bellino*: continued his studies under *Giorgione*; and having attained his excellent manner of coloring, went to Rome; where he insinuated himself so far into the favor of *Michael Angelo*, by siding with him and his party against *Raphael*; that pleased with the sweetness and beauty of his pencil, he furnished him with some of his own designs, and letting them pass under *Sebastian's* name, cried him up for the best painter in Rome. And indeed so universal was the applause which he gained by his piece of *Lazarus* raised from the dead, (the design of which had been given him by *Michael Angelo*) that nothing but the famous transfiguration of *Raphael* could eclipse it. He has the name of being the first who invented the art of preparing plaister-walls, for oil-painting (with a composition of pitch, mastick, and quicklime) but was generally so slow, and lazy in his performances, that other hands were oftentimes employed in finishing what he had begun. He died A. D. 1547.

BARTOLOMEO (in the Tuscan dialect called *BACCIO*) BANDINELLI, a Florentine painter and sculptor, born A. D. 1487; was a disciple of *Gio. Francesco Rustici*, and by the help of anatomy, joined with other studies, became a very excellent and correct designer: but in the coloring part was so unfortunate; that after he had heard *Michael Angelo* condemn it, for being hard and unpleasant, he never could be prevailed upon to make any farther use of his pencil: but always engaged some other hand in coloring his designs. However, in sculpture he succeeded better: and for a descent from the cross, in mezzo-relievo, was knighted by the emperor. He was likewise much in favor with *Francis I.* and acquired great reputation

tation by several of his figures, and abundance of drawings: which yet are more admired for their true outline, and proportion, than for grace. He died A. D. 1559

JULIO ROMANO, born, A. D. 1492, was the greatest artist, and most universal painter, of all the disciples of *Raphael*; was beloved by him, as if he had been his son, for the wonderful sweetness of his temper; and made one of his heirs, upon condition that he should assist in finishing what he had left imperfect. *Raphael* died 1520, and *Romano* continued in Rome some years after; but the death of *Leo X.* which happened in 1522, would have been a terrible blow to him, if *Leo's* successor *Hadrian VI.* had reigned long: for *Hadrian* had no notion of the arts, and all the artists must have starved under his cold aspect. *Clement VII.* however, who succeeded *Hadrian*, encouraged painters and painting; and set *Romano* to work in the hall of *Constantine*, and afterwards in other public places. But his principal performances were at Mantua, where he was sent for by the marquis *Frederico Gonzaga*; and indeed his good fortune directed him thither at a critical time: for, having made the designs of twenty lewd prints, which *Marc Antonio* engraved, and for which *Aretine* made inscriptions in verse, he would have been severely punished, if he had staid in Rome: for *Antonio*, was thrown into goal, and would have lost his life, if the *Cardinal de Medicis* had not interposed. In the mean time, *Romano* at Mantua, left lasting proofs of his great abilities, as well in architecture, as in painting: by a noble and stately palace, built after his model, and beautified with variety of paintings after his designs. In architecture he was so eminently skilful that he was invited back to Rome, with an offer of being the chief architect of St. Peter's church; but while he was debating with himself upon the proposal, death carried him off, as it had done *Raphael*, who was nominated by *Leo X.* to the same noble office. He died in 1546.

This painter had an advantage over the generality of his order, by his great superiority in letters. He was profoundly learned in antiquity; and, by conversing with the works of the most excellent poets, particularly *Homer*, had made himself an absolute master of the qualifications necessarily required in a grand designer.

JACOPO CARUCI, called PUNTORMO, from the place of his birth, A. D. 1493, studied under *Leonardo da Vinci*, *Mariotto Albertinelli*, *Pietro di Cosimo*, and *Andrea del Sarto*: but chiefly followed the manner of the last, both in design and coloring. He was of so unhappy a temper of mind, that though his works had stood the test even of *Raphael*, and *Michael Angelo* (the best Judges) yet he could never order them so as to please himself: and was so far from being satisfied with any thing he had ever done, that he was in great danger of losing the gracefulness of his own manner, by imitating that of other (inferior) masters, and particularly the style of *Albert Durer* in his prints. He spent most of his time at Florence, where he painted the chapel of St. Laurence: but was so wonderfully tedious about it, that in the space of eleven years he would admit no body to see what he had performed. He was also of so mean and pitiful a spirit, that he chose rather to be employed by ordinary people, for inconsiderable gains, than by princes and noblemen, at any rates; so that he died poor, A. D. 1556.

GIOVANNI D'UDINE, so nam'd from the place where he was born (being the metropolis of Frioul) A. D. 1494; was instructed by *Giorgione* at Venice, and at Rome became a disciple of *Raphael*: and is celebrated, for having been the reviver of stucco-work, (a composition of lime and marble powder) in use among the ancient Romans, and discovered in the subterraneous vaults of Titus's palace; which he restored to its original splendor and perfection. He was employed by *Raphael*, in adorning the apartments of the Vatican; and afterwards by several princes, and cardinals, in the chief palaces of Rome and Florence: and by the agreeable variety and richness of his fancy, and his peculiar happiness in expressing all sorts of animals, fruit, flowers, and still life, both in basso relievo, and colors, acquired the reputation of being the best master in the world, for decorations and ornaments in stucco, and grotesque. He died A. D. 1564, and was buried, according to his desire, in the Rotunda, near his dear master *Raphael*.

ANTONIO DA CORREGGIO, a most extraordinary painter, so called from Correggio, a town in the dukedom of Modena; where he was born in 1494. He was a man of such admirable natural parts, that nothing but the unhappiness of his education hindered him from being the best painter in the world. For

his

his circumstances afforded him no opportunities of studying either at Rome or Florence; or of consulting the antiques for perfecting himself in design. Nevertheless he had a genius so sublime, and a pencil so wonderfully soft, tender, beautiful, and charming, that *Julio Romano* having seen a *Leda* and a *Venus* painted by him, for *Frederic*, Duke of *Modena*, who intended them as a present to the emperor, he declared he thought it impossible for colors to go beyond them. *Raphael's* fame tempted him at length to go to Rome. He considered attentively the pictures of that great painter; and after having looked on them a long time in silence, he said, "Ed io anche son pittore," "I am still a painter." His chief works are at *Modena* and *Parma*. At the latter place he painted two large cupolas in fresco, and some altar-pieces. This artist is remarkable for having borrowed nothing from the works of others. Every thing is new in his pictures, his conceptions, his design, his coloring, his pencil; and his novelty is good. His outlines are not correct, but their gusto is great. His landscapes are equally beautiful with his figures.

Correggio spent the greatest part of his life at *Parma*; and notwithstanding the many fine pieces he made, and his high reputation, it is said by some (but denied by others) that he was extremely poor, and obliged to work hard, for the maintenance of his family, which was large. He was humble, modest, and devout, and died much lamented in 1534, when he was but 40 years of age. The reported cause of his death was a little singular. Going to receive 50 crowns for a piece he had done, he was paid it in a sort of copper money, called quadrinos. This was a great weight, and he had 12 miles to carry it, though it was in the midst of summer. He was over heated and fatigued; in which condition, indiscreetly drinking cold water, he brought on a pleurisy, which put an end to his life.—There is reason to think this report is not true, but that he lived and died in comfort if not in splendor.

BATTISTO FRANCO his cotemporary, a native of *Venice*, was a disciple of *Michael Angelo*; whose manner he followed so close, that in the correctness of his outline he surpassed most of the masters in his time. His paintings are pretty numerous, and dispersed all over Italy, and other parts of Europe: but his coloring being very dry, they are not much more esteemed than the prints which he etched. He died A. D. 1561.

LUCAS VAN LEYDEN, so called from the place where he was born, A. D. 1494, was at first a disciple of his father, a painter of note; and afterwards of *Cornelius Engelbert*: and wonderfully cried up in Holland, and the Low Countries, for his skill in painting, and in engraving. He was prodigiously laborious, and a great emulator of *Albert Durer*; with whom he became at length so intimate, that they drew each other's picture. And indeed their manner, and stile, are so much alike, that it seemed as if one soul had animated them both. He was magnificent both in his habit, and way of living: and died A. D. 1533, after an interview betwixt him and some other painters, at Middleburgh: where disputing, and falling out in their cups, *Lucas*, fancying they had poisoned him, languished by degrees, and in six years time pined away, purely with conceit.

QUINTIN MATSYS, sometimes called the farrier of Antwerp, famous for having been transformed from a blacksmith to a painter, by the force of love. He had followed the trade of a blacksmith and farrier near twenty years; when falling in love with a painter's daughter, who was handsome, and disliked nothing in him but his profession, he quitted his trade, and betook himself to painting: in which art, assisted by a good natural taste, a master, and the power of love into the bargain, he made a very uncommon and surprising progress. He was a painful and diligent imitator of ordinary life, and much better at representing the defects than the beauties of nature. One of his best pieces is a descent from the cross, in the chapel at the cathedral of Antwerp: by which, and a multitude of other histories and portraits, he gained a crowd of admirers; especially for his laborious neatness, which in truth was the principal part of his character. He died old in 1529. His works are dispersed throughout Europe.

CARAVAGIO DE POLIDORO, so called from the place of his birth, in the duchy of Milan, where he was born A. D. 1495. He went to Rome at the time when *Leo X.* was raising new edifices in the Vatican; and, not knowing how to get his bread otherwise, for he was very young, he hired himself to carry stones and mortar for the masons there at work. He drudged this way till he was eighteen, when it happened, that several young painters were employed by *Raphael* in the same place

place to execute his designs. *Polidoro*, who often carried them mortar to make their fresco, was touched with the sight of the paintings, and solicited by his genius to turn painter. At first he attached himself to the works of *Giovanni d'Udini*; and the pleasure he took to see that painter work, stirred up his talent for painting. In this disposition, he was very officious to the young painters, and opened to them his intention: whereupon they gave him lessons, which emboldened him to proceed. He applied himself with all his might to designing, and advanced so prodigiously, that *Raphael* was astonished, and set him to work with the other young painters, and he distinguished himself so much from all the rest, that, as he had the greatest share in executing his master's designs in the Vatican, so he had the greatest glory. The care he had seen *Raphael* take, in designing the antique sculptures, shewed him the way to do the like. He spent whole days and nights in designing those beautiful things, and studied antiquity to the nicest exactness. He did very few easel pieces; most of his productions being in fresco, and in imitation of basso relievos. He made use of a manner called scratching, consisting in the preparation of a black ground, on which is placed a white plaster; and by taking off this white with an iron bodkin, the black appears and serves for shadows: Scratched work lasts long, but, being very rough, is unpleasant to the sight. He associated himself at first with *Maturino*, and their friendship lasted till the death of the latter, who died of the plague, in 1526.

After this *Polidoro*, having filled Rome with his pieces, thought to have enjoyed his ease, and the fruits of his labors, when the Spaniards in 1527 besieging that city, all the artists were forced to fly, or were ruined by the miseries of the war. In this exigence *Polidoro* retired to Naples, where he was obliged to work for ordinary painters. Seeing himself without business, and forced to spend what he had got at Rome, he went to Sicily; and, understanding architecture as well as painting, the citizens of Messina employed him to make the triumphal arches for the reception of *Charles V.* coming from Tunis. This being finished, he thought of returning to Rome, and drew his money out of the bank of Messina; which his servant understanding, the night before
his

his departure, confederated with other rogues, seized him in his bed, strangled him, and stabbed him. This done, they carried the body to the door of his mistress, that it might be thought he was killed there by some rival. The assassins fled, and every body pitied his untimely fate. Among others his servant, in the general sorrow, without fear of any one's suspecting him, came to make lamentations over him; when a Sicilian Count, one of *Polidoro's* friends, watching him, observed his grief not to be natural, and thereupon had him taken up on suspicion. He made a very bad defence; and, being put to the torture, confessed all, and was condemned to be drawn to pieces by four horses. The citizens of Messina expressed a hearty concern for *Polidoro's* untimely end, and interred his corpse honorably in the cathedral church. He was in his 48th year, when this befel him, A. D. 1543.

Polidoro's genius was lively and fruitful; and his studying the antique basso relievos made him incline to represent battles, sacrifices, vases, trophies, and those ornaments which are most remarkable in antiquities. But, what is altogether surprising, is, that, notwithstanding his great application to antique sculptures, he perceived the necessity of the *claro obscuro* in painting. I do not find this was known in the Roman school before his time: he invented it, made it a principle of the art, and put it in practice. The great masses of lights and shadows which are in his pictures shew he was convinced that the eye of a spectator wanted repose, to view a picture with ease. It is from this principle that, in the friezes which he painted with white and black, his objects are grouped so artfully. His love of the antique did not hinder his studying nature; and his gusto of design, which was great and correct, was a mixture of the one and the other. His hand was easy and excellent, and the airs, of his heads bold, noble, and expressive. His thoughts were sublime, his dispositions full of attitudes well chosen; his draperies well set, and his landscapes of a good taste. His pencil was light and soft; but after the death of *Raphael* he very seldom colored his pieces, applying himself altogether to work in fresco in *claro obscuro*.

Rosso (so called from his red hair) born at Florence, A. D. 1496; was educated in the study of philosophy, music, poetry, architecture, &c. and having learned the first rudiments of design

sign from the Cartoons of *Michael Angelo*, improved himself by the help of anatomy; which he understood so well, that he composed two books on that subject. He had a copious invention, great skill in the mixture of his colors, and in the distribution of his lights and shadows: was very happy also in his naked figures, which he expressed with a good relievo, and proper attitudes; and would have excelled in all the parts of painting, had he not been too licentious and extravagant sometimes, and suffered himself rather to be hurried away by the heat of an unbounded fancy, than governed by his own judgment, or the rules of art. From Florence he went to Rome and Venice, and afterwards into France. He was well-accomplished both in body and mind: and by his works in the galleries at Fountainbleau, and by several proofs which he gave of his extraordinary knowledge in architecture, recommended himself so effectually to *Francis I.* that he made him superintendant-general of all his buildings, pictures, &c. as also a canon of the chapel-royal, allowed him a considerable pension, and gave him other opportunities of growing so vastly rich, that for some time he lived like a prince himself, in all the splendor and magnificence imaginable: till being robbed of a considerable sum of money, and suspecting one of his intimate friends (*Francesco Pellegrino*, a Florentine) he caused him to be imprisoned, and put to the torture; which he underwent with courage: and having in the highest extremities maintained his innocence, with so much constancy, as to procure his release; *Rosso*, partly out of remorse, for the barbarous treatment of his friend; and partly out of fear of the ill consequence of his just resentment, made himself away by poison, A. D. 1541.

FRANCESCO PRIMATICCIO, was descended of a noble family in Bologna. His friends, perceiving his strong inclination for design, permitted him to go to Mantua, where he was six years a disciple of *Julio Romano*. He became so skilful, that he represented battles in stucco and basso relievo, better than any of the young painters at Mantua, who were *Julio Romano's* pupils. He assisted *Julio Romano* in executing his designs; and *Francis I.* sending to Rome for a man that understood works in stucco, *Primaticcio* was chosen for this service. The king sent him to Rome to buy antiques, in 1540; and he brought

brought back a hundred and fourscore statues, with a great number of bustos. He had moulds made by *Giacomo Baroccio di Vignola* of the statues of Venus, Laocoon, Commodus, the Tiber, the Nile, the Cleopatra at Belvidere, and Trajan's pillar, in order to have them cast in brass. After the death of *Rosso*, he succeeded him in the place of superintendant of the buildings; and in a little time finished the gallery, which his predecessor had begun. He brought so many statues of marble and brass to Fontainebleau, that it seemed another Rome, as well for the number of the antiquities, as for his own works in painting and stucco. He was so much esteemed in France, that nothing of any consequence was done without him, which had relation to painting or building. He directed the preparations for festivals, tournaments, and masquerades. He was made abbot of St. Martin's at Troyes, and was respected as a courtier as well as a painter. He and *Rosso* shewed the French a good gusto; for, before their time, what they had done in the arts was very inconsiderable, and something Gothic. He died in a good old age, having been favored and caressed in four reigns. About 90, A. D. 1570.

DON GIULIO CLOVIO, a celebrated limner, born in Sclavonia, A. D. 1498, at the age of eighteen went to Italy: and under *Julio Romano*, applied himself to miniature, with such admirable success, that never did ancient Greece, or modern Rome produce his fellow. He excelled both in portraits and histories: and (as *Vasari* his cotemporary reports) was another *Titian* in the one, and a second *Michael Angelo* in the other. He was entertained for some time in the service of the king of Hungary: after whose decease he returned to Italy; and being taken prisoner at the sacking of Rome, by the Spaniards, made a vow to retire into a convent, as soon as ever he should recover his liberty; which he accordingly performed, not long after, in Mantua: but upon a dispensation obtained from the pope, by cardinal *Grimani*, he laid aside the religious habit, and was received into the family of that prince. His works were wonderfully esteemed throughout Europe: highly valued by several popes, by the emperors *Charles V.* and *Maximilian II.* by *Philip* king of Spain, and many other illustrious personages, engraved by *Albert Durer* himself; and so much admired at Rome, that those pieces which he wrought for the cardinal

cardinal *Farnese* (in whose palace he spent the latter part of his life) were by all the lovers of art reckoned in the number of rarities of that city. Died A. D. 1578.

JOHN HOLBEIN, better known by his German name HANS was born at Basil in Swisserland in 1498, as many say; though *Charles Patin* places his birth three years earlier. He learned the rudiments of his art from his father *John Holbein*, a painter, who had removed from Augsburg to Basil; but his genius soon raised him above his master. He painted our Saviour's Passion in the town-house at Basil; and also in the fish-market of the same town, a dance of peasants, and death's dance. *Holbein*, though a great genius and fine artist, had no elegance or delicacy of manners, but was given to wine and revelling company: for which he met with a rebuke from his friend the celebrated *Erasmus*.

It is said that an English nobleman, who accidentally saw some of *Holbein's* performances at Basil, invited him to England, where his art was in high esteem; and promised him great encouragement from *Henry VIII*; but *Holbein* was too much engaged in his pleasures to embrace the proposal. A few years after, however, moved by the necessities to which an increased family and his own mismanagement had reduced him, as well as by the persuasions of his friend *Erasmus*, he consented to go to England: and he consented the more readily, having a tennant for his wife. In his journey he staid some days at Strasburg, and applying, as it is said, to a very great master in that city for work, was taken in, and ordered to give a specimen of his skill. *Holbein* finished a piece with great care, and painted a fly upon the most eminent part of it; after which he withdrew privily in the absence of his master, and pursued his journey. When the painter returned home, he was astonished at the beauty and elegance of the drawing; and especially at the fly, which, upon his first casting his eye upon it, he so far took for a real fly, that he endeavoured to remove it with his hand. He sent all over the city for his journeyman, who was now missing; but after many enquiries, found that he had been thus deceived by the famous *Holbein*.

After begging his way to England, which *Patin* tells us he almost did, he found an easy admittance to the then lord chancellor, Sir *Thomas More*: for he had brought with him *Eras-*

man's picture, and letters recommendatory from him. Sir Thomas kept him in his house between two and three years; during which time he drew Sir Thomas's picture, and many of his friends and relations. One day *Holbein* happening to mention the nobleman who had some years ago invited him to England, Sir Thomas was very solicitous to know who he was. *Holbein* replied, that he had indeed forgot his title, but remembered his face so well, that he could draw his likeness; which he did: the nobleman, it is said, was immediately known by it. The chancellor determined to introduce him to Henry VIII. which he did in this manner. He invited the king to an entertainment, and hung up all *Holbein's* pieces, disposed in the best order, and in the best light, in his great hall. The king upon his entrance, was so charmed with them, that he asked, "Whether such an artist was now alive, and to be had for money?" Upon which Sir Thomas presented *Holbein* to the king, who took him into his service, and brought him into great esteem with the nobility. The king from time to time manifested his great value for him, and upon the death of queen Jane, his third wife, sent him into Flanders, to draw the picture of the duchess dowager of Milan, widow to *Francis Sforza*, whom the emperor *Charles V.* had recommended to him for a fourth wife; but the king's defection from the see of Rome happening about that time, he rather chose to match with a protestant princess, in hopes to engage the protestant league in Germany in his interest. *Cromwell*, then his prime-minister (for Sir Thomas More was removed and beheaded), proposed *Anne of Cleves* to him; but the king was not over fond of the match, till her picture, which *Cromwell* had sent *Holbein* to draw, was presented to him: where, as lord *Herbert of Cherbury* says, she was represented by this master so charming, that the king resolved to marry her; and afterwards, that he might not disoblige the princes of Germany, actually did marry her; though, when he saw the lady, he was disgusted at her.

In England *Holbein* drew a vast number of admirable portraits. He painted alike in every manner; in fresco, in water-colours, in oil, and in miniature. He was eminent also for a rich vein of invention, very conspicuous in a multitude of designs,

designs, which he made for engravers, sculptors, jewellers, &c. He had the same singularity, which *Pliny* mentions of *Turpilus* a Roman, namely, that of painting with his left hand. He died of the plague at London in 1554, and at his lodgings at Whitehall, where he had lived from the time that the king became his patron.

Cotemporary with these masters was UGO DA CARPI, a painter, considerable only for having (in the year 1500) found out the art of printing in Chiaro-oscuro: which he performed by means of two pieces, or plates of box: one of which serving for the outlines and shadows, the other imprinted whatever colour was laid upon it: And the plate being cut out, and hollowed in proper places, left the white paper for the lights, and made the print appear as if heightened with a pencil. This invention he afterwards improved, by adding a third plate, which served for the middle-tints; and made his stamps so compleat, that several famous masters, and among them *Parmegiano*, published a great many excellent things in this way.

BENVENUTO CELLINI, a celebrated sculptor and engraver of Florence, was born in 1500, and intended to be trained to music; but, at 15 years of age, bound himself, contrary to his father's inclinations, apprentice to a jeweller and goldsmith, under whom he made such a progress, as presently to rival the most skilful. He discovered an early taste for drawing and designing, which he afterwards cultivated. He applied himself also to seal engravings, learned to make curious damaskeenings of steel and silver on Turkish daggers, &c. and was very ingenious in medals and rings. But *Cellini* excelled in arms, as well as in arts; and *Clement VII.* valued him as much for his bravery as for his skill in his profession. When the duke of Bourbon laid siege to Rome, and the city was taken and plundered, the pope committed the castle of *St. Angelo* to *Cellini*; who defended it like a man bred to arms, and did not suffer it to surrender but by capitulation.

Cellini was one of those great wits, who may truly be said to have bordered on madness: he was of a desultory, capricious, unequal humour; and this involved him perpetually in adventures, which were often near being fatal to him. He travelled among the cities of Italy, but chiefly resided at Rome;

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where he was sometimes in favor with the great, and sometimes out.

He conformed with all the first artists in their several ways, with *Michael Angelo*, *Julio Romano*, &c. Finding himself at length upon ill terms in Italy, he formed a resolution of going to France; and, passing from Rome through Florence, Bologna, and Venice, he arrived at Padua, where he was most kindly received by, and made some stay with, the famous *Pietro Bembo*. From Padua he travelled through Swisserland, visited Geneva in his way to Lyons, and, after resting a few days in this last city, arrived safe at Paris. He met with a gracious reception from *Francis I.* who would have taken him into his service; but, conceiving a dislike to France from a sudden illness he fell into there, he returned to Italy. He was scarcely arrived, when, being accused of having robbed the castle of *St. Angelo* of a great treasure at the time that Rome was sacked by the Spaniards, he was arrested and sent prisoner thither.

Being set at liberty, after many hardships and difficulties, he entered into the service of the French king, and set out with the cardinal of Ferrara for Paris: where when they arrived, being highly disgusted at the cardinal's proposing what he thought an inconsiderable salary, this wild man goes off abruptly upon a pilgrimage to Jerusalem. He was, however, pursued and brought back to the king, who settled a handsome salary upon him, assigned him a house to work in at Paris, and granted him shortly after a naturalization. But here, getting as usual into scrapes and quarrels, and particularly having offended *Madame d'Estampes*, the king's mistress, he was exposed to endless troubles and persecutions; with which at length being wearied out, he obtained the king's permission to return to Italy, and went to Florence; where he was kindly received by *Cosmo de Medicis*, the grand duke, and engaged himself in his service. Here, again, disgusted with some of the duke's servants, (for he could not accommodate himself to, or agree with, any body) he took a trip to Venice, where he was greatly caressed by *Titian*, *Sansevero*, and other ingenious artists; but, after a short stay, returned to Florence, and resumed his business. He died in 1570.

PIERINO del VAGA, was born at Florence, A. D. 1500, of such mean parentage, that his mother dying when he was two months

months old, he was suckled by a goat. The name of *Vaga* he took from a country painter, who carried him to Rome: where he left him in such poor circumstances, that he was forced to spend three days of the week in working for bread; but yet setting apart the other three for improvement; in a little time, by studying the antique, together with the works of *Raphael*, and *Michael Angelo*, he became one of the boldest, and most graceful designers of the Roman school: and understood the muscles in naked bodies, and all the difficulties of the art so well, that *Raphael* took an affection to him, and employing him in the Pope's apartments, gave him a lucky opportunity of distinguishing himself from his fellow disciples, by the beauty of his coloring, and his talent in decorations and grotesque. His chief works are at Genoa, where he grew famous likewise for his skill in architecture; having designed a noble palace for prince *Doria*, which he also painted and adorned with his own hand. From Genoa he removed to Pisa, and afterwards to several other parts of Italy; his rambling humour never suffering him to continue long in one place: till at length returning to Rome, he had a pension settled on him, for looking after the pope's palace, and the Casa Farnese. But *Pierino* having squandered away in his youth, that which should have been the support of his old age; and being constrained at last to make himself cheap, by undertaking any little pieces, for a small sum of ready money, fell into a deep melancholy, and from that extreme into another as bad, of wine and women, and the next turn was into his grave, A. D. 1547.

FRANCESCO MAZZUOLI, called PARMEGIANO, because born at Parma, A. D. 1504, was brought up under his two uncles; was an eminent painter, when but sixteen years old; famous all over Italy at nineteen; and at twenty-three performed such wonders, that when the emperor *Charles V.* had taken Rome by storm, some of the common soldiers in sacking the town, having broke into his apartments, and found him (like *Protogenes* of old) intent on his work, were so astonished at the beauty of his pieces, that instead of plunder and destruction, which was then their business, they resolved to protect him (as they afterwards did) from all manner of violence. But besides the perfections of his pencil (which was one of the most genteel, most graceful, and most elegant in the world) he

he delighted in music, and therein also excelled. His principal works are at Parma; where, for several years, he lived in great reputation; till falling unhappily into the study of chemistry, he wasted the most considerable part of his time and fortunes in search of the philosopher's-stone, and died poor, in the flower of his age, A. D. 1540. There are extant many valuable prints by this master, not only in chiaro oscuro, but also in aqua fortis, of which he is said to have been the inventor: or at least, the first who practised the art of etching, in Italy.

GIACOMO PALMA, commonly called PALMA VECCHIO, (i. e. the old) was born at Serinalta, in the state of Venice, A. D. 1508, and made such good use and advantage of the instructions which he received from *Titian*, that few masters have shewn a nobler fancy in their compositions; better judgment in their designs; more of nature in their expression, and airs of heads; or of art in finishing their works. Venice was where he usually resided, and where he died, A. D. 1556. His pieces are not very numerous, by reason of his having spent much time in bringing those which he has left behind him, to perfection.

DANIELE RICCIARELLI, surnamed da VOLTERRA, from a town in Tuscany, where he was born, A. D. 1509, was of a melancholy and heavy temper, and seemed but meanly qualified by nature for an artist: yet by the instructions of *Balthasar da Siena*, and his own application and industry, he surmounted all difficulties; and at length became so excellent a designer, that his descent from the cross, in the church of the Trinity on the mount, is ranked amongst the best pieces in Rome. He was chosen by pope *Paul IV.* to cloath some of the Nudities in *Michael Angelo's* last judgment: which he performed with good success. He was as eminent likewise for his chissel as his pencil, and wrought several considerable things in sculpture, died A. D. 1566.

FRANCESCO SALVIATI, a Florentine, born A. D. 1510, was at first a disciple of *Andrea del Sarto*, and afterwards of *Baccio Bandinelli*; and very well esteemed both in Italy and France, for his several works in fresco, distemper, and oil. He was quick at invention, and as ready in the execution; graceful in his naked figures, and as genteel in his draperies; yet his talent did not lie in grand compositions: and there are some of his pieces in two colours only, which have the name of being
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his best performances. He was naturally so fond and conceited of his own works, that he could hardly allow any body else a good word: and it is said, that the jealousy which he had of some young men then growing up into reputation, made him so uneasy that the very apprehensions of their proving better artists than himself, hastened his death, A. D. 1563.

PIRRO LIGORIO, a noble Neapolitan, lived in this time: and though he chiefly studied architecture; and for his skill in that art was employed, and highly encouraged by pope *Paul IV.* and his successor *Pius IV.* yet he was also an excellent designer; and by the many cartoons which he made for tapestries, &c. (as well as by his writings) gave sufficient proof, that he was well learned in the antiquities. There are several volumes of his designs preserved in the cabinet of the duke of Savoy: of which some part consists in a curious collection of all the ships, gallies, and other sorts of vessels, in use amongst the ancients. He was engineer to *Alphonfus II.* the last duke of *Ferrara*, and died about the year 1573.

GIACOMO da PONTE da BASSANO, so called from the place where he was born, (in the *Marca Trevisana*) A. D. 1510, was at first a disciple of his father; and afterwards of *Bonifacio*, a better painter, at *Venice*: by whose assistance, and his own frequent copying the works of *Titian*, and *Parmegiano*, he brought himself into a pleasant and most agreeable way of coloring: but returning into the country, upon the death of his father, he applied himself wholly to the imitation of nature; and from his wife, children and servants, took the ideas of most of his figures. His works are very numerous, all the stories of the Old and New Testament having been painted by his hand, besides a multitude of other histories. He was famous also for several excellent portraits. In a word, so great was the reputation of this artist at *Venice*, that *Titian* himself was glad to purchase one of his pieces (representing the entrance of *Noah* and his family into the ark) at a very considerable price. He had made himself well acquainted with history, and having likewise a good deal of knowledge in polite literature, this furnished him with excellent subjects. He had great success in landscape and portraiture. He has also drawn several night pieces; but it is said he found great difficulty in representing feet and hands, and for this reason these parts are generally

rally hid in his pictures. *Annibal Carrache*, when he went to see *Bassano*, was so far deceived by the representation of a book painted on the wall, that he went to lay hold of it.

He was earnestly solicited to go into the service of the emperor: but so charming were the pleasures which he found in the quiet enjoyment of painting, music, and good books, that no temptations whatsoever could make him change his cottage for a court. He died A. D. 1592, leaving behind him four sons: of whom

FRANCESCO, the eldest, settled at Venice; where he followed the manner of his father, and was well esteemed, for divers pieces in the ducal palace, and other public places, in conjunction with *Paul Veronese*, *Tintoret*, &c. But his too close application to painting having rendered him unfit for other business, and ignorant even of his own private affairs; he contracted by degrees a deep melancholy, and at last became so much crazed, that fancying serjeants were continually in pursuit of him, he leaped out of his window, to avoid them (as he imagined) and by the fall occasioned his own death, A. D. 1594. aged 43.

LEANDRO, the third son, had so excellent a talent in face painting, (which he principally studied) that he was knighted for a portrait he made of the doge *Marin Grimani*. He likewise finished several things left imperfect by his brother *Francesco*; composed some history pieces also of his own; and was as much admired for his perfection in music, as his skill in painting. Died A. D. 1623, aged 65.

GIO BATTISTA, the second son, and **GIROLAMO** the youngest, applied themselves to making copies of their father's works; which they did so very well, that they are oftentimes taken for originals. *Gio Battista* died A. D. 1613, aged 60. and *Giro-lamo*, A. D. 1622, aged 62.

GIACOMO ROBUSTI, called **TINTORETTO** (because a dyer's son) born at Venice, A. D. 1512, was a disciple of Titian, who having observed something extraordinary in his genius, dismissed him from his family, for fear he should grow up to rival his master. Yet he pursued *Titian's* way of coloring, as the most natural; and studied *Michael Angelo's* gusto of design as the most correct. Venice was the place of his constant abode, where he was made a citizen, and wonderfully beloved, and esteemed for his works. He was called the furious *Tintoret* for

for his bold manner of painting, with strong lights and deep shadows; for the rapidity of his genius; and for his grand vivacity of spirit, much admired by *Paul Veronese*. But then, he was blamed by him, and all others of his profession, for undervaluing himself, and his art, by undertaking all sorts of business for any price; thereby making so great a difference in his several performances, that (as *Hannibal Carrache* observed) he is sometimes equal to *Titian*, and at other times inferior to himself. He was extremely pleasant, and affable in his humour: and delighted so much in painting and music, his beloved studies, that he would hardly suffer himself to taste any other pleasures. He died A. D. 1594; having had one daughter and a son: of whom the eldest

MARIETTA TINTORETTA, was so well instructed by her father, in his own profession, as well as in music, that in both arts she got great reputation. and was particularly eminent for an admirable style in portraits. She married a German, and died in her prime, A. D. 1590; equally lamented both by her husband, and her father; and so much beloved by the latter, that he never would consent she should leave him, though she had been invited by the emperor *Maximilian*, by *Philip II.* king of Spain, and by several other princes, to their courts.

DOMENICO TINTORRETTO, his son, gave great hopes in his youth, that he would one day render the name of *Tintoret* yet more illustrious than his father had made it: but neglecting to cultivate by study the talent which nature had given him, he fell short of those mighty things expected from him; and became more considerable for portraits, than for historical compositions. He died A. D. 1637, aged 75.

PARIS BORDONE, well descended, and brought up to Letters, Music, and other genteel accomplishments, was a disciple of *Titian*, and flourished in the time of *Tintoret*: but was more commended for the delicacy of his pencil, than the purity of his out-lines. He was in great favour and esteem with *Francis I.* for whom, besides abundance of histories, he made the portraits of several court ladies, in so excellent a manner, that the original nature was hardly more charming. From France he returned home to Venice, laden with honor and

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riches; and having acquired as much reputation in all parts of Italy, as he had done abroad, died aged 75.

GEORGIO VASARI, a Florentine painter, equally famous for the pen and pencil, and eminent for his skill in architecture, was born at Arezzo, a city of Tuscany, in 1514. He was at first a disciple of *William of Marseilles*, who painted upon glass, afterwards of *Andrea del Sarto*, and at last of *Michael Angelo*. *Vasari* was not, like some other painters, hurried on to this profession by natural inclination: for it is probable, that he made choice of it from prudence and reflection, more than from the impulse of genius. When the troubles of Florence were over, he returned to his own country, where he found his father and mother dead of the plague, and five brethren left to his care, whom he was forced to maintain by the profits of his labor. He painted in fresco in the towns about Florence; but, fearing this would not prove a sufficient maintenance, he quitted his profession, and turned goldsmith. But this not answering, he again applied himself to painting; and with an earnest desire to become a master. He was indefatigable in designing the Antique, and studying the best pieces of the most noted masters; he very much improved his design, by copying entirely *Michael Angelo's* chapel, yet he joined with *Salviati* in designing all *Raphael's* works: by which he improved his invention and hand to such a degree, that he attained a wonderful freedom in both. He did not pay a vast attention to coloring, having no very true idea of it: on which account his works, though he was an artful designer, did not acquire him the reputation he expected. He was a good architect, and understood ornaments very well; and he executed innumerable works this way, as well as in painting. He spent the most considerable part of his life in travelling over Italy, leaving in all places marks of his industry.

He was a writer, as well as a painter. He wrote "A History of the Lives of the most eminent Painters, Sculptors, Architects," &c. which he first published at Florence, in 2 vols. 1550; and reprinted in 1568, with large additions, and the heads of most of the masters. This work was undertaken at the request of the cardinal de *Medicis*, who was very much his patron; and in the opinion of *Hannibal Caro*, is written with great veracity and judgment: though *Felibien* and others tax him

him with some faults, particularly with flattering the masters then living, and with partiality to those of his own country. He published also, "Reflections on his own pictures:" of which the chief are at Rome, Florence, and Bologna.

He died at Florence in 1578, aged 64: and was carried to Arezzo, where he was buried in a chapel, of which he himself had been the architect.

ANDREW PALLADIO, a celebrated Italian architect, born, A. D. 1518, was a native of Vicenza in Lombardy. He was one of those, who labored particularly to restore the ancient beauties of architecture, and contributed greatly to revive true taste in that science. As soon as he had learned the principles of that art from *George Trissinus* a learned man, who was a Patrician or Roman nobleman, of the same town of Vicenza, he went to Rome; where applying himself with great diligence to study the ancient monuments, he entered into the spirit of their architects, and possessed himself of all their beautiful ideas. This enabled him to restore their rules, which had been corrupted by the barbarous Goths. He made exact drawings of the principal works of antiquity which were to be met with at Rome; to which he added "Commentaries," which went through several impressions, with the figures. This, though a very useful work, yet is greatly exceeded by the four books of architecture, which he published in 1570. The last book treats of the Roman Temples, and is executed in such a manner, as gives him the preference to all his predecessors upon the subject. It was translated into French by *Roland Friatt*, and into English by several authors. *Inigo Jones* wrote some excellent remarks upon it, which were published in an edition of *Palladio* by *Leoni*, 1742, in 2 vols. folio.

ANTONIO MORE, born at Utrecht, in the Low Countries, A. D. 1519, was a disciple of *Jahn Schoorel*, and in his younger days had seen *Rome*, and some other parts of Italy. He was recommended by Cardinal *Granville*, to the service of the Emperor *Charles V.* and having made a portrait of his son *Philip II.* at Madrid, was sent upon the same account to the king, queen, and princess of Portugal; and afterwards into England, to draw the picture of queen *Mary*. From Spain he retired into Flanders, where he became a mighty favorite of the duke of *Alva* (then governor of the Low-Countries.) And

besides the noble presents and applause, which he gained in all places by his pencil, was as much admired for his extraordinary address; being as great a courtier, as a painter. His talent laid in designing very justly, in finishing his pieces with wonderful care and neatness, and in a most natural imitation of flesh and blood, in his coloring. Yet after all, he could not reach that noble strength and spirit, so visible in the works of *Titian*. He made several attempts in history-pieces; but understood nothing of grand compositions; and his manner was tame, hard, and dry. He died at Antwerp, A. D. 1575.

PAOLO FARINATO, of Verona, was (it is said) cut out of his mother's belly, who died in labor, A. D. 1522. He was a disciple of *Niccolò Goltino*, and an admirable designer; but not altogether happy in his coloring: though there is a piece of his painting in *St. George's* church, at Verona, so well performed in both parts, that it does not seem to be inferior to one of *Paul Veronese*, which is placed next to it. He was famous *sàm Marte quàm Mercurio*; being an excellent swordsman, and a very good orator. He was considerable likewise for his knowledge in sculpture and architecture, especially that part of it which relates to fortifications, &c. His last moments were as remarkable as his first, for the death of his nearest relation. He lay upon his death-bed. A. D. 1606: and his wife, who was sick in the same room, hearing him cry out, he was going; told him, she would bear him company: and was as good as her word: they both expiring the same minute.

ANDREA SCHIAVONE, so called from the country where he was born, A. D. 1522; was so meanly descended, that his parents, after they had brought him to Venice, were not able to allow him a master: and yet by great study and pains, together with such helps as he received from the prints of *Parmegiano*, and the paintings of *Giorgione* and *Titian*, he arrived at last to degrees of excellence very surprising. Being obliged to work for his daily bread, he could not spare time sufficient for making himself perfect in design: but that defect was so well covered, with the singular beauty and sweetness of his colors, that *Tintoret* used often times to say, no painter ought to be without one piece (at least) of his hand. His principal works were composed at Venice, some of them in concurrence with *Tintoret* himself, and others by the directions of *Titian*,

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in the library of *St. Mark*. But so malicious was fortune to poor *Andrea*, that his pictures were but little valued in his lifetime, and he never was paid any otherwise for them, than as an ordinary painter: though after his decease, which happened A.D. 1582, his works turned to a much better account, and were esteemed answerable to their merits, and but little inferior to those of his most famous contemporaries.

FEDERICO BARROCCI, born in the city of Urbin, A.D. 1528, was trained up in the art of design by *Battista Venetiano*; and having at Rome acquired a competent knowledge in geometry, perspective, and architecture, applied himself to the works of his most eminent predecessors: and in a particular manner studied his country-man *Raphael*, and *Corregio*; one in the charming airs, and graceful outlines of his figures; the other in the admirable union, and agreeable harmony of his colors. He had not been long in Rome, before some malicious painters, his competitors, found means (by a dose of poison, conveyed into a salad, with which they treated him) to send him back again into his own country, attended with an indisposition so terribly grievous, that for above fifty years together it seldom permitted him to take any repose, and never allowed him above two hours in a day, to follow his painting. So that expecting, almost every moment, to be removed into another world, he employed his pencil altogether in the histories of the Bible, and other religious subjects: of which he wrought a considerable number, in the short intervals of his painful fits, and notwithstanding the severity of them, lived till the year 1612, with the character of a man of honor, and virtue; as well as the name of one of the most judicious, and graceful painters, that has ever been.

TADDEO ZUCCHERO, born at *St. Angelo* in Vado, in the duchy of Urbin, A.D. 1529, was initiated in the art of painting at home, by his father; and at Rome instructed by *Gio. Pietro Calabro*: but improved himself most by the study of anatomy, and by copying the works of *Raphael*. He excelled chiefly in a florid invention, a genteel manner of design, and in the good disposition and œconomy of his pieces: but was not so much admired for his coloring, which was generally unpleasant, and rather resembled the statues than the life. Rome, Tivoli, Florence, Caprarola, and Venice, were the places

places where he distinguished himself; but left many things unfinished, being snatched away in his prime, A. D. 1566.

PAOLO CALIARI, il VERONESE, born A. D. 1532, was a disciple of his uncle *Antonio Badile*: and not only esteemed the most excellent of all the Lombard painters, but for his copious and admirable invention, for the grandeur and majesty of his composition, for the beauty and perfection of his draperies, together with his noble ornaments of architecture, &c. he is stiled by the Italians, *Il Pittor felice* (the happy painter.) He spent most of his time at Venice; but the best of his Works were made after he returned thither from Rome, and had studied the antique. He could not be prevailed upon by the great offers made him by *Philip II.* of Spain, to leave his own country; where his reputation was so well established, that most of the princes of Europe sent to their several ambassadors, to procure them something of his hand, at any rates. He was a person of a sublime and noble spirit, used to go richly dressed, and generally wore a gold chain, which had been presented him by the procurators of *St. Mark*, as a prize he won from several artists his competitors. He was highly in favor with all the principal men in his time: and so much admired by all the great masters, as well co-temporaries, as those who succeeded him, that *Titian* himself used to say, he was the ornament of his profession: and *Guido Reni* being asked, which of the masters his predecessors he would chuse to be, were it in his power; after *Raphael* and *Corregio*, named *Paul Veronese*; whom he always called his *Paolino*. He died at Venice, A. D. 1588; leaving great wealth behind him to his two sons.

GABRIELLE and CARLO, who lived very happily together, joined in finishing several pieces left imperfect by their father, and followed his manner so close in other excellent things of their own, that they are not easily distinguished from those of *Paulo's* hand. *Carlo* would have performed wonders, had he not been nipt in the bud, A. D. 1596, aged 26: after whose decease *Gabrielle* applied himself to merchandize; yet did not quite lay aside his pencil, but made a considerable number of portraits, and some history pieces of a very good gusto. Died A. D. 1631, aged 63.

BENEDETTO

BENEDETTO CALIARI lived and studied with his brother *Paulo*, whom he loved affectionately; and frequently assisted him, and his nephews, in finishing several of their compositions; but especially in painting architecture, in which he chiefly delighted. He practised for the most part in fresco: and some of his best pieces are in chiaro-oscuro. He was besides, master of a respectable stock of learning, was poetically inclined, and had a peculiar talent in satire. He died A. D. 1598. Aged 60.

GIOSEPPE SALVIATI, a Venetian painter, was born A. D. 1535, and exchanged the name of *Porta*, which belonged to his family, for that of his master *Francesco Salviati*, with whom he was placed very young at Rome, by his uncle. He spent the greatest part of his life in Venice; where he applied himself generally to fresco: and was oftentimes employed in concurrence with *Paulo Veronese*, and *Tintoret*. He was well esteemed for his great skill, both in design and coloring; was likewise well read in other arts and sciences, and was particularly so good a mathematician, that he wrote several treatises, very judiciously, on that subject. He died A. D. 1585.

FEDERICO ZUCCHERO, born in the duchy of Urbino, A. D. 1543, was a disciple of his brother *Taddeo*, from whom he differed but very little in his style, and manner of painting; though in sculpture and architecture he was far more excellent. He fled into France, to avoid the pope's displeasure, which he had incurred, by drawing some of his officers with asses ears, in a piece he made to represent calumny or slander. From thence passing through Flanders and Holland, he came over into England, drew queen *Elizabeth's* picture, went back to Italy, was pardoned by the pope, and in a little time sent for to Spain, by *Philip II.* and employed in the Escorial. He labored very hard, at his return to Rome, for establishing the academy of painting, by virtue of a brief obtained from pope *Gregory XIII.* Of which being chosen the first prince himself, he built a noble apartment for their meeting, went to Venice to print some books he had composed of that art, and had formed other designs for its farther advancement, which were all defeated by his death, (at Ancona) A. D. 1609.

GIACOMO PALMA junior, commonly called GIOVANE PALMA, born at Venice, A. D. 1544, was son of *Antonio*, the nephew

nephew of *Palma Vecchio*. He improved the instructions which his father had given him, by copying the works of the most eminent masters, both of the Roman and Lombard schools; but in his own compositions chiefly followed the manner of *Titian* and *Tintoret*. He spent some years in Rome, and was employed in the galleries and lodgings of the Vatican: but the greater number of his pieces is at Venice, where he studied night and day, filled almost every place with something or other of his hand; and (like *Tintoret*) refused nothing that was offered him, upon the least prospect of gain. He died A. D. 1628, famous for never having let any sorrow come near his heart, even upon the severest trials.

BARTHOLOMEW SPRANGHER, born at Antwerp, A. D. 1546, and brought up under variety of masters, was chief painter to the emperor *Maximilian II.* and so much respected by his successor *Rodolphus*, that he presented him with a gold chain and medal, allowed him a pension, honored him and his posterity with the title of nobility, lodged him in his own palace, and would suffer him to paint for nobody but himself. He had spent some part of his youth in Rome, where he was employed by the cardinal *Farnese*, and afterwards preferred to the service of pope *Pius V.* but for want of judgment in the conduct of his studies, brought little with him, besides a good pencil, from Italy. His out-line was generally stiff and very ungraceful; his postures forced and extravagant; and, in a word, there appeared nothing of the Roman gusto in his designs. He obtained leave from the emperor (after many years continuance in his court) to visit his own country; and accordingly went to Antwerp, Amsterdam, Haerlem, and several other places; where he was honorably received: and having had the satisfaction of seeing his own works highly admired, and his manner almost universally followed in all those parts, as well as in Germany, he returned to *Prague*, and died in a good old age. In the same form with *Sprangher* we may place his cotemporaries, *John Van Ach*, and *Joseph Heints*, both history-painters of note, and much admired in the emperor's court.

MATTHEW and **PAUL BRIL**, natives of Antwerp, and good painters. Matthew was born in 1550, and studied for the most part at Rome. He was eminent for his performances in history and landscape, in the galleries of the Vatican; where he was employed

employed by *Pope Gregory XIII.* He died in 1584, being no more than thirty-four years of age. *Paul* was born in 1554; followed his brother *Matthew* to Rome; painted several things in conjunction with him; and, after his decease, brought himself into credit by his landscapes, but especially by those which he composed in his latter time. The invention in them was more pleasant, the disposition more noble, all the parts more agreeable, and painted with a better gusto, than his earlier productions in this way; which was owing to his having studied the manner of *Hannibal Carrache*, and copied some of *Titian's* works, in the same kind. He was much in favor with pope *Sixtus V.* and, for his successor *Clement VIII.* painted that famous piece, about sixty-eight feet long, wherein the saint of that name is represented cast into the sea, with an anchor about his neck. He died at Rome in 1626, aged 72.

CHERUBINO ALBERTI, born A. D. 1552, was a disciple of his father; and equally excellent both in engraving and painting. His performances in the latter are mostly in Fresco: and hardly any where to be seen out of Rome: But his prints after *M. Angela*, *Polydore*, and *Zuccherò*, being in the hands of the world, as they have done honor to those masters, they have secured a lasting reputation to himself. He spent a great part of his life in the happy enjoyment of the fruit of his labors: but a considerable estate (unluckily) falling to him, by the death of his brother, he laid aside his pencil; grew melancholy, and in a strange, unaccountable whimsey of making cross-bows, (such as were used in war by the ancients, before gunpowder was known) fooled away the remainder of his days, and died A. D. 1615, aged 63.

ANTONIO TEMPESTA, born in Florence, A. D. 1555, was a disciple of *John Strada*, a Fleming. He had a particular genius for battles, cavalcades, huntings, and for designing all sorts of animals; but did not so much regard the delicacy of coloring, as the lively expression and spirit of those things which he represented. His ordinary residence was at Rome; where in his younger days he wrought several pieces, by order of pope *Gregory XIII.* in the apartments of the Vatican. He was full of thought and invention, very quick and ready in the execution; and considerable for a multitude of prints etched by himself. He died A. D. 1630, aged 75, much commended also for his skill in music:

music: and so famous for his veracity, that it became a proverbial expression, to say, "It is as true as if *Tempesta* himself had spoken it."

CARACCI, (LUDOVICO, AUGUSTINE, and HANNIBAL,) celebrated painters of the Lombard school, all of Bologna in Italy. *Ludovico Caracci* was born in 1555; and was cousin german to *Augustine* and *Hannibal*, who were brothers. He discovered but an indifferent genius for painting under his first master *Prospero Fontana*; who therefore dissuaded him from pursuing it any farther, and treated him so roughly, that *Ludovico* left his school. However, he was determined to supply the defects of nature by art; and henceforward had recourse to no other master than the works of the great painters. He went to Venice, where the famous *Tintoret* seeing something of his doing, encouraged him to proceed in his profession, and foretold that he should in time be one of the first in it. This prophetic applause animated his resolutions to acquire a mastery in his art; and he travelled about to study the works of those who had excelled in it. He studied *Titian's*, *Tintoret's*, and *Paulo Veronese's* works at Venice; *Andrea del Sarto's* at Florence: *Correggio's* at Parma; and *Julio Romano's* at Mantua: but *Correggio's* manner touched him most sensibly, and he followed it ever after. He excelled in design and coloring, and a peculiar gracefulness.

AUGUSTINE CARACCI was born in 1557, and *Hannibal* in 1560. Their father, though a taylor by trade, was yet very careful to give his sons a liberal education. *Augustine* begun to study as a scholar; but his genius leading him to art he was afterwards put to a goldsmith. He quitted this profession in a little time, and then deviated to every thing that pleased his fancy. He first put himself under the tuition of his cousin *Ludovico*, and became a very good designer and painter. He gained some knowledge likewise of all the parts of the mathematics, natural philosophy, rhetoric, music, and most of the liberal arts and sciences. He was also a tolerable poet, and very accomplished in many other respects. Though painting was the profession he always stuck to, yet it was often interrupted by his pursuits in the art of engraving, which he learnt of *Cornelius Cort*, and in which he surpassed all the masters of his time.

HANNIBAL CARACCI in the mean time was a disciple of *Ludovico* as well as his brother *Augustine*; but never wandered from his art,

art, though he wandered through all those places which afforded any means of cultivating and perfecting it. Among his many admirable qualities, he had so prodigious a memory, that whatever he had once seen, he never failed to retain and make his own. Thus at Parma, he acquired the sweetness and purity of *Correggio*; at Venice, the strength and distribution of colors of *Titian*; at Rome, the correctness of design and beautiful forms of the antique; and by his wonderful performance in the *Farnese* palace, he soon made it appear, that all the several perfections of the most eminent masters, his predecessors, were united in himself.

At length these three painters, having made all the advantages they could by observation and practice, formed a plan of association, and continued henceforward almost always together. *Ludovico* communicated his discoveries freely to his cousins; and proposed to them that they should unite their sentiments and their manner, and act as it were in confederacy. The proposal was accepted: they performed several things in several places; and finding their credit increase, they laid the foundation of that celebrated school, which ever since has gone by the name of the *Caracci's* academy. Hither all the young students, who had a view of becoming masters, resorted to be instructed in the rudiments of painting: and here the *Caracci* taught freely and without reserve to all that came. *Ludovico's* charge was to make a collection of antique statues, and bas-reliefs. They had designs of the best masters, and a collection of curious books on all subjects relating to their art: and they had a skilful anatomist always ready to teach what belonged to the knitting and motion of the bones, muscles, &c. There were often disputations in the academy; and not only painters but men of learning proposed questions, which were always decided by *Ludovico*. Every body was well received; and though stated hours were allotted to treat of different matters, yet improvements might be made at all times by the antiquities and the designs that were to be seen.

The fame of the *Caracci* reaching Rome, the Cardinal *Farnese* sent for *Hannibal* thither, to paint the gallery of his palace. *Hannibal* was the more willing to go, because he had a great desire to see *Raphael's* works, with the antique statues and bas-reliefs. The gusto which he took there from the ancient sculpture, made him change his Bolognian manner for one more learned, but

less natural in the design and in the coloring. *Augustine* followed *Hannibal*, to assist him in his undertaking of the Farnese gallery; but the brothers not rightly agreeing, the cardinal sent *Augustine* to the court of the duke of Parma, in whose service he died in 1602, being only 45 years of age. His most celebrated piece of painting is that of the communion of *St. Jerom*, in Bologna: "A piece," says a connoisseur, "so complete in all its parts, that it was much to be lamented, the excellent author should withdraw himself from the practice of an art, in which his abilities were so very extraordinary, to follow the inferior profession of an engraver. *Augustine* had a natural son, called *Antonio*, who was brought up a painter under his uncle *Hannibal*; and who applied himself with so much success to the study of all the capital pieces in Rome, that it is thought he would have surpassed even *Hannibal* himself, if he had lived; but he died at the age of 35, in 1618.

Mean while *Hannibal* continued working in the Farnese gallery at Rome; and after inconceivable pains and care, finished the paintings in the perfection they are now to be seen. He hoped that the cardinal would have rewarded him in some proportion to the excellence of this work, and to the time it took him up, which was eight years; but he was disappointed. The cardinal, influenced by an ignorant Spaniard his domestic, gave him but a little above 200l. though it is certain, he deserved more than twice as many thousands. When the money was brought him, he was so surprised at the injustice done him, that he could not speak a word to the person who brought it. This confirmed him in a melancholy which his temper naturally inclined to, and made him resolve never more to touch his pencil; and this resolution he had undoubtedly kept, if his necessities had not compelled him to break it. It is said, that his melancholy gained so much upon him, that at certain times it deprived him of the right use of his senses. It did not, however, stop his amours; which at Naples, whither he retired for the recovery of his health, brought a distemper upon him, of which he died at 49 years of age. As in his life he had imitated *Raphael* in his works, so he seems to have copied that great master in the cause and manner of his death. His veneration for *Raphael* was indeed so great, that it was his death-bed request, to be buried in the same tomb with him; which was accordingly done in the Pantheon or Rotunda at Rome. There are extant several prints
of

of the blessed Virgin, and of other subjects, etched by the hand of this incomparable artist. He is said to have been a friendly, plain, honest, and open-hearted man; very communicative to his scholars, and so extremely kind to them, that he generally kept his money in the same box with his colors, where they might have recourse to either, as they had occasion.

While *Hannibal Caracci* worked at Rome, *Ludovico* was courted from all parts of Lombardy, especially by the clergy, to make pictures in their churches; and we may judge of his capacity and facility, by the great number of pictures he made, and by the preference that was given him over other painters. In the midst of these employments, *Hannibal* solicited him to come and assist him in the Farnese gallery; and so earnestly that he could not avoid complying with his request. He went to Rome; corrected several things in that gallery; painted a figure or two himself, and then returned to Bologna, where he died, 1619, aged 63.

Had the *Caracci* had no reputation of their own, yet the merit of their disciples, in the academy which they founded, would have rendered their name illustrious in succeeding times; among them were *Guido*, *Domenichino*, *Lanfranco*, &c. &c.

CAMILLO, GIULIO CESARE, and CARL' ANTONIO, the sons and disciples of **ERCOLE PROCACCINI**, flourished at this time. They were natives of Bologna, but upon some misunderstanding between them and the *Caracci*, removed to Milan, where they spent the greatest part of their lives, and set up an academy of design, famous for producing many excellent painters. Of these brothers,

CAMILLO, the eldest, abounded in invention and spirit; but was a great mannerist, and rather studied the beauty than correctness of his designs. He lived very gallantly; kept his coach, and a numerous retinue; and died A. D. 1628, aged 80.

GIULIO CESARE was both a sculptor and painter, and famous in Rome, Modena, Venice, Genoa, Bologna, and Milan, for several admirable things of his hand. He was the best of all the *Procaccini*, and surpassed his brother *Camillo* in the truth and purity of his out-lines, and in the strength and boldness of his figures. He lived 78 years.

CARL' ANTONIO was an excellent musician, and as well skilled in the harmony of colors, as of sounds; yet not being able

able to come up to the perfections of his brothers in historical compositions, he applied himself wholly to landscapes and flowers; and was much esteemed for his performances in that way.

ERCOLE, the son of *Carl Antonio*, was a disciple of his uncle *Julio Cesare*, and so happy in imitating his manner, that he was sent for to the court of the duke of Savoy, and highly honored and nobly rewarded by that prince, for his services. He was besides an admirable lutenist; and died 80 years old, A. D. 1676.

HENRY GOLTZIUS a famous painter and engraver, was born in 1558, at Mulbrec in the duchy of Juliers; and learned his art at Haerlem, where he married. Falling into a bad state of health, which was attended with a shortness of breath and spitting of blood, he resolved to travel into Italy. His friends remonstrated against a man in his condition stirring: but he answered, that "he had rather die learning something than live in "such a languishing state." Accordingly he passed through most of the chief cities of Germany, where he visited the painters, and the curious; and went to Rome and Naples, where he studied the works of the best masters, and designed an infinite number of pieces after them. To prevent his being known, he passed for his man's servant; pretending that he was maintained and kept by him for his skill in painting: and by this stratagem he came to hear what was said of his works, without being known, which was a high pleasure to him. His disguise, his diversion, the exercise of travelling, and the different air of the countries through which he travelled, had such an effect upon his constitution, that he recovered his former health and vigor. He relapsed, however, some time after, and died at Haerlem in 1617.

GIOSEPPE D'ARPINO, commonly called Cavalier GIOSEP-PINO, born in the kingdom of Naples, A. D. 1560, was carried very young to Rome, and put to some painters then at work in the Vatican, to grind their colors; but the quickness of his apprehension having soon made him master of the elements of design, he had the fortune to grow very famous by degrees; and besides the respect shewn him by pope *Gregory XIII.* and his successors, was so well received by the French king *Lewis XIII.* that he made him a knight of the order of *St. Michael*. He has the character

acter of a florid invention, a ready hand, and a good spirit in all his works; but yet having no sure foundation, either in the study of nature, or the rules of art; he has run into a multitude of errors; and been guilty of many extravagancies. He died at Rome, A. D. 1640, aged 80.

Cavalier FRANCESCO VANNI, born at Sienna, in the dukedom of Tuscany, A. D. 1563, was a disciple of *Arcangelo Salimbeni* (his godfather) and afterwards of *Federico Zuccherò*; but quitted their manner to follow that of *Barocci*; whom he imitated in his choice of religious subjects, as well as in his gusto of painting. The most considerable works of this master are in several churches of Sienna, and are much commended both for the beauty of their coloring, and correctness of their design. He died A. D. 1610, aged 47, having been knighted by pope *Clement VIII.* for his famous piece, of the Fall of *Simon Magus*, in the Vatican.

HANS ROTTENHAMER was born at Munich, the metropolis of Bavaria, A. D. 1564, and after he had studied some time in Germany, under *Donower* (an ordinary painter) went to Venice, and became a disciple of *Tintoret*. He painted both in fresco and oil, but his talents lay chiefly in the latter, and his peculiar excellence was in little pieces. His invention was free and easy, his design indifferently correct, his attitudes genteel, and his coloring very agreeable. He was well esteemed both in Italy and his own country, and by his profession might have acquired great wealth; but he was so wonderfully extravagant in his way of living, that he consumed it much faster than it came in, and at last died so poor, that his friends were forced to make a purse to bury him, A. D. 1604, aged 40.

NICHOLAS HILLIARD, a celebrated English limner, who drew *Mary* queen of Scots in water-colours, when she was but 18 years of age; wherein he succeeded to admiration, and gained general applause: he was both goldsmith, carver, and limner, to queen *Elizabeth*, whose picture he drew several times; particularly once, when he made a whole length of her, sitting on her throne. The famous *Donne* has celebrated this painter in a poem, called "The Storm;" where he says,

"An hand, an eye,

"By *Hilliard* drawn, is worth an history."

ISAAC OLIVER, an English painter, who flourished about the end of queen *Elizabeth's* reign. He was eminent for history and

and face painting, many pieces of which were in the possession of the late duke of *Norfolk*. As he was a very good designer, his drawings were finished to an extraordinary perfection; some of them being admirable copies after *Parmegiano*, &c. He received some light in his art from *Federico Zuchero*, who came into England in that reign. He was very neat and curious in his limnings, as might be seen from several of his history pieces in the queen's closet. He was likewise a very good painter in little. He died between fifty and sixty years old, in *Charles I's* reign, and was buried in *Blackfriars*, where there was a monument erected to his memory, with his busto, but since destroyed by the fire in 1666.

He left a son *Peter*, whom he had instructed in his art, and who became exceedingly eminent in miniature; insomuch that in portraits, he surpassed his father. He drew king *James I.* the princes *Henry* and *Charles*, and most of the court at that time. He lived to near sixty, and was buried in the same place with his father, about 1665.

MICHAEL ANGELO MERIGI, born 1569, at *Caravaggio*, from whence he derived his name, was at first (like his countryman *Polydore*) no better than a day-labourer, till having seen some painters at work upon a brick wall which he had prepared for them, he was so charmed with their art, that he immediately addressed himself to the study of it; and in a few years made so considerable a progress, that in *Venice*, *Rome*, and several other parts of *Italy*, he was cried up, and admired by all the young men, as the author of a new style of painting. Upon his first coming to *Rome*, his necessities compelled him to paint flowers and fruit under cavalier *Gioseppino*; but being soon weary of that subject, and returning to his former practice of histories, with figures drawn to the middle only; he made use of a method, quite different from the conduct of *Gioseppino*, and running into the contrary extreme, followed the life as much too close, as the other deviated from it. He affected a way peculiar to himself, of deep and dark shadows, to give his pieces the greater relieve, and despising all other help but what he received from nature alone, (whom he took with all her faults, and copied without judgment or discretion) his invention became so poor, that he could never draw any thing without his model before his eyes;

eyes; and therefore understood but little, either of design or decorum, in his compositions. He had, indeed, an admirable coloring, and great strength in all his works; but those pictures which he made in imitation of the manner of *Giorgione*, were his best, because they were more mellow, and have nothing of that blackness in them, in which he afterwards delighted. He was as singular in his temper, as in his gusto of painting; full of distraction, and so strangely contentious, that his pencil was no sooner out of his hand, but his sword was in it. Rome he had made too hot for him, by killing one of his friends, in a dispute at tennis. And it was believed, his voyage to Malta was taken with no other view, but to get himself knighted, by the grand master, that he might be qualified to fight cavalier *Gioseppino*, who had refused his challenge, because he was a knight, and would not (he said) draw a sword against his inferior. But in his return home, with the pope's pardon in his pocket, a fever put an end to the quarrel and his life, in 1609, aged 40.

FILIPPO D'ANGELI was a Roman, born about this time; but called NAPOLITANO, because his father carried him to Naples, when he was very young. At his return to Rome, he applied himself to the antiquities; but unhappily left that study too soon, and followed the manner of his cotemporary *M. Angelo da Caravaggio*. He practised for the most part in battles and landscapes, with figures finely touched; was every where well esteemed for his works, and employed by several princes, in many of the churches and palaces at Rome, Naples, and Venice; at the last of which places he died, aged 40.

BREUGEL. There were three painters named BREUGEL, viz. *Peter* the father, and his two sons, *Peter* and *John*: *Breugel* the father, commonly called old *Breugel*, was born at a village of the same name, near Breda. He was first the pupil of *Peter Cock*, whose daughter he married, and afterwards studied under *Jerom Cock* of Bolduc. It was his common custom to dress like a countryman, that he might have better access to the country people, and join with them in their frolics at their feasts and marriages. By these means, he acquired a perfect knowledge of their manners and gestures, of which he made excellent use in his pictures. He travelled to France and Italy, where he employed himself upon every thing that came in his way. In all his works he took nature for his guide. He studied land-

scapes a long time on the mountains of Tyrol. His chearful and humorous turn of mind displayed itself in all his pictures, which generally consisted of marches of armies, sports and diversions, country dances and marriages. At his return from Italy, he settled at Antwerp. In 1551, he married at Brussels the daughter of *Peter Cock*. In his last illness he caused his wife to gather all his immodest pictures and drawings, and burn them before his face. He died at Antwerp.

BREUGEL (JOHN) the son of PETER, was born at Breugel about 1569. Two Flemish authors give different accounts of his education: one assures us that he was educated by the widow of *Peter Cock*, commonly called *Peter Van Aalst*, his uncle by his mother, with whom he learned to paint in miniature, and that afterwards he studied painting in oil with one *Peter Goeckint*, whose fine cabinet served him at once instead of a school and a master. The other author, who often contradicts the former, asserts, that *John Breugel* learned the first principles of his art under the tuition of his father; but the difference observable in their manners renders this very improbable. However it be, *John Breugel* applied himself to painting flowers and fruits with great care and wonderful sagacity; he afterwards had great success in drawing landscapes, and sea views set off with small figures. He did not, however, neglect his turn for flowers and fruits, of which he made excellent use in embellishing his other works. He lived long at Cologne, and acquired a reputation which will last to the latest posterity. He made a journey to Italy, where his reputation had got before him; and his fine landscapes, adorned with small figures, superior to those of his father, gave very great satisfaction. He had the name of FLUWEELEN, from his affecting to wear velvet cloaths. If we may judge by the great number of pictures he left, he must have been exceedingly active and laborious; and his pieces, as they are all highly finished, must have taken up much of his time. He did not satisfy himself with embellishing his own works only, but was very useful in this respect to his friends. Even *Rubens* made use of *Breugel's* hand in the landscape part of several of his small pictures, such as the *Vertumnus* and *Pomona*. His drawings are so perfect, that no one, it is said, has yet been able to copy them. He died in 1625: it is remarkable, that he never had a pupil.

ADAM ELSHEIMER, born at Franckfort upon the Mayne, A. D. 1574, was at first a disciple of *Philip Uffenbach*, a German; but an ardent desire of improvement carrying him to Rome, he soon became an excellent artist in landscapes, histories, and night-pieces, with little figures. His works are very few; and for the incredible pains and labor which he bestowed upon them, valued at such prodigious rates, that they are hardly any where to be found, but in the cabinets of princes. He was a person by nature inclined to melancholy, and through continued study and thoughtfulness, so far settled in that unhappy temper, that neglecting his own domestic concerns, debts came thick upon him, and imprisonment followed; which struck such a damp upon his spirits, that though he was soon released, he did not long survive it, but died 1610, or thereabout, aged 36.

GUIDO RENI, an Italian painter, was born at *Bologna* in 1575, and learned the rudiments of painting under *Denis Calvert*, a Flemish master, who taught in that city, and had a good reputation. But, the academy of the *Caracci* beginning to be talked of, *Guido* left his master, and entered himself of that school. He chiefly imitated *Ludovico Caracci*, yet always retained something of *Calvert's* manner. He made the same use of *Albert Durer*, as *Virgil* did of old *Ennius*, borrowed what he pleased from him, and made it his own; that is, he accommodated what was good in *Albert* to his own manner. This he executed with so much gracefulness and beauty, that he alone got more money and more reputation in his time than his own masters, and all the scholars of the *Caracci*, though they were of greater capacity than himself. He was charmed with *Raphael's* pictures; yet his own heads are not at all inferior to *Raphael's*. *Michael Angelo*, moved probably with envy, is said to have spoken very contemptuously of his pictures; and his insolent expressions might have had ill consequences, had not *Guido* prudently avoided disputing with a man of his impetuous temper. *Guido* acquired some skill also in music, by the instruction of his father, who was an eminent professor of that art.

Great were the honors this painter received from *Paul V.* from all the cardinals and princes of Italy, from *Lewis XIII.* of France, *Philip XIV.* of Spain, and from *Udissaus* king of Poland and Sweden, who, besides a noble reward, made him a compliment, in a letter under his own hand, for an *Euxopa* he had

sent him. He was extremely handsome and graceful in his person; and so beautiful in his younger days, that his master *Ludovico*, in painting his angels, took him for his model. Nor was he an angel only in his looks, if we believe what *Gioseppino* told the pope, when he asked his opinion of *Guido's* performances in the Capella Quirinale, "Our pictures," said he, "are the works of men's hands, but these are made by hands divine." In his behaviour he was modest, gentle, and very obliging; lived in great splendor both at Bologna and Rome; and was only unhappy in his immoderate love of gaming. To this in his latter days he abandoned himself so entirely, that all the money he could get by his pencil, or borrow upon interest, was too little to supply his losses: and he was at last reduced to so poor and mean a condition, that the consideration of his present circumstances, together with reflections on his former reputation and high manner of living, brought a languishing distemper on him, of which he died in 1642. His chief pictures are in the cabinets of the great. The most celebrated of his pieces is that, which he painted in concurrence with *Domenichino*, in the church of St. *Gregory*. There are several designs of this great master in print, etched by himself.

MARCELLO PROVENZALE, of Cento, born A. D. 1575, was a man of singular probity and virtue, very regular in the conduct of his life, an able painter, and in Mosaic works superior to all mankind. He was a disciple of *Paulo Rosselli*, and his co-adjutor in those noble performances, in St. *Peter's* church, in Rome. He refitted the famous ship, made by *Giotto*, and added to it several curious figures of his own. He restored also some of the ancient *Mosaics* (broken and almost ruined by time) to their primitive beauty. But nothing got him a greater name than his portrait of pope *Paul V.* in the Palazzo Borghese; a piece wrought with such exquisite art and judgment, that though it was composed of innumerable bits of stone, the pencil, even of *Titian*, hardly ever carried any thing to a higher point of perfection. He died at Rome, A. D. 1639, aged 64, of discontent, it was feared, to find himself so poorly rewarded, in his life time, for those glorious works, which he foresaw would be inestimable after his decease.

GIO. BATTISTA VIOLA, a Bolognese, born A. D. 1576, was a disciple of *Hannibal Caracci*, by whose assistance he arrived

riyed to an excellent manner in landscape-painting, which he chiefly studied, and for which he was well esteemed in Rome, and several other parts of Italy. But pope *Gregory XV.* having made him keeper of his palace, and given him a pension of 500 crowns per annum, to reward him for the services which he had done for him when he was *Cardinal*, he quitted his pencil, and practising music only, (wherein he also excelled) died soon after, A. D. 1622, aged 46.

SIR PETER PAUL RUBENS, the prince of the Flemish painters, was born in 1577 at Cologne: whither his father *John Rubens*, counsellor in the senate of Antwerp, had been driven by the civil wars. His excellent genius, and the care that was taken in his education, made every thing easy to him; but he had not resolved upon any profession when his father died; and, the troubles in the Netherlands abating, his family returned to Antwerp. He continued his studies there in the belles lettres, and at his leisure hours diverted himself with designing. His mother, perceiving in him an inclination to this art, permitted him to place himself under *Adam Van Moort* first, and *Otho Venius* after; both which masters he presently equalled. He only wanted to improve his talent by travelling, and for this purpose went to Venice; where, in the school of *Titian*, he perfected his knowledge of the principles of coloring. Afterwards he went to Mantua, and studied the works of *Julio Romano*; and thence to Rome, where with the same care he applied himself to the contemplation of the antique, the paintings of *Raphael*, and every thing that might contribute to finish him in his art. What was agreeable to his taste, he made his own, either by copying, or making reflections upon it; and he generally accompanied those reflections with designs, drawn with a light stroke of his pen.

He had been seven years in Italy, when, receiving advice that his mother was ill, he took post, and returned to Antwerp; but she died before his arrival. Soon after he married; but, losing his wife at the end of four years, he left Antwerp for some time, and endeavored to divert his sorrow by a journey to Holland; where he visited *Huntorst* at Utrecht, for whom he had a great value. He married a second wife, who was a beauty, and helped him very much in his figures of women. His reputation being spread over Europe, *Mary of Medicis*, wife of Henry IV. of France, invited him to Paris; whither he went, and painted the Luxemburg gallery. Here the duke of Buckingham became acquainted

acquainted with him, and was so taken with his solid and penetrating parts, as well as his skill in his profession, that he is said to have recommended him to the infanta *Isabella*, who sent him her ambassador into England, to negotiate a peace with *Charles I.* in 1630. He concluded the treaty, and painted the Banqueting-house; for which the king paid him a large sum of money, and knighted him. He was an intimate friend to the duke of *Buckingham*; and he sold the duke as many pictures, statues, medals, and antiques, as came to 10,000*l.* He returned to Spain, where he was magnificently rewarded by *Philip IV.* for the services he had done him. Going soon after to Flanders, he had the post of secretary of state conferred on him; but did not leave off his profession. He died in 1640, leaving vast riches behind him to his children; of whom *Albert*, the eldest, succeeded him in the office of secretary of state in Flanders.

But besides his talent in painting, and his admirable skill in architecture, which displays itself in the several churches and palaces built after his designs at Genoa, he was a person possessed of all the ornaments and advantages that can render a man valuable: was universally learned, spoke several languages perfectly, was well read in history, and withal an excellent statesman. His usual abode was at Antwerp; where he built a spacious apartment, in imitation of the Rotunda at Rome, for a noble collection of pictures, which he had purchased in Italy; and some of which, as we have observed, he sold to the duke of Buckingham. He lived in the highest esteem, reputation, and grandeur imaginable; was as great a patron, as master, of his art; and so much admired all over Europe for his many singular endowments, that no stranger of any quality could pass through the Low-Countries, without seeing a man of whom they had heard so much.

His school was full of admirable disciples, among whom *Van Dyke* best comprehended the rules and maxims of his master.

HORATIO GENTILESCHI, an Italian painter, was born at Pisa in 1563. After having made himself famous at Florence, Rome, Genoa, and other parts of Italy, he removed to Savoy; from whence he went to France, and at last, upon the invitation of *Charles I.* came over to England. He was well received by that king, who appointed him lodgings in his court, together with a considerable salary; and employed him in his palace at Greenwich, and other public places. The most remarkable of his performances

ances in England, were the ceilings of Greenwich and York-house. He did also a *Madona*, a *Magdalen*, and *Lot* with his two daughters, for king *Charles*; all which he performed admirably well. After the death of the king, when his collection of pictures were exposed to sale, nine pictures of *Gentileschi* were sold for 600*l.* and are now said to be the ornaments of the hall in Marlborough-house. His most esteemed piece abroad, was the portico of cardinal *Bentivoglio's* palace at Rome. He made several attempts in face-painting, but with little success; his talent lying altogether in histories, with figures as big as the life. He was much in favor with the duke of Buckingham, and many others of the nobility. After 12 years continuance in England, he died here, at 84 years of age, and was buried in the queen's chapel at Somerset-house. His print is among the heads of *Vandyke*, he having been drawn by that great master.

He left behind him a daughter, *Artemisia Gentileschi*, who was but little inferior to her father in history-painting, and excelled him in portraits. She lived the greatest part of her time at Naples in much splendor; and was as famous all over Europe for her gallantry as for her painting. She drew many history-pieces as big as the life; among which, the most celebrated was that of *David* with the head of *Goliath* in his hand. She drew also the portraits of some of the royal family, and many of the nobility of England.

FRANCIS ALBANI, was born in Bologna, March 17, 1578. His father was a silk merchant, and intended to bring up his son to that business; but *Albani* having a strong inclination to painting, when his father died, devoted himself to that art, though then but twelve years of age. He first studied under *Denis Calvert*; *Guido Reni* being at the same time under this master, with whom *Albani* contracted a great friendship. *Calvert* drew but one profile for *Albani*, and afterwards left him entirely to the care of *Guido*; under whom he made great improvement, his fellow-disciple instructing him with the utmost humanity and good humor. He followed *Guido* to the school of the *Caracci*, but afterwards their friendship began to cool: owing perhaps to the pride of *Albani*, who could not bear to see *Guido* surpass him, or to the jealousy of *Guido* at finding *Albani* make so swift a progress. They certainly endeavored to eclipse one another; for when *Guido* had set up a beautiful altar-piece, *Albani* would oppose

to

to it some fine picture of his: thus did they behave for some time, and yet spake of each other with the highest esteem. *Albani*, after having greatly improved himself under the *Caracci*, went to Rome, where he continued many years, and married, but his wife dying in childbed, at the earnest request of his relations, he returned to Bologna, where he married again. His second wife (*Doralice*) was well descended, but had little fortune; which he perfectly disregarded, so strongly was he captivated with her beauty and good sense. *Albani*, besides the satisfaction of possessing an accomplished wife, reaped likewise the advantage of a most beautiful model. His wife answered this purpose admirably well; for besides her youth, and beauty, he discovered in her so much modesty, and graces, that it was impossible for him to meet with a more finished woman. She afterwards brought him several boys, so that she and her children were the originals of his most agreeable and graceful compositions. *Doralice* took a pleasure in setting the children in different attitudes, holding them naked, and sometimes suspended by strings, when *Albani* would draw them. From them too, the famous sculptors *Fiamingo* and *Algardi*, modelled their Cupids.

Albani was well versed in some branches of polite literature, but did not understand Latin, much to his regret; he endeavored to supply this defect by carefully perusing translations. He excelled in all parts of painting, but was particularly admired for his small pieces, though he himself was much dissatisfied that his large pieces, many of which he painted for altars, were not equally applauded. He delighted much in drawing the fair sex, whom he has represented with wonderful beauty; but has been reckoned not so happy in his imitation of men.

Albani was of a happy temper and disposition, his paintings, and designs, breathing nothing but content and joy: happy in a force of mind that conquered every uneasiness, his poetical pencil carried him through the most agreeable gardens to Paphos and Citherea.

He died the 4th of October, 1660, to the great grief of all his friends and the whole city of Bologna.

He was very famous in his life-time, and had been visited by the greatest painters: several princes honored him with letters, and amongst the rest king *Charles I.* who invited him to England, by a letter signed with his own hand.

FRANCIS

FRANCIS SNYDERS, born at Antwerp, A. D. 1579, was bred up under *Henry Van Balem*, his countryman; but owed most of his improvement to his studies in Italy. He painted all sorts of wild beasts and other animals, huntings, fish, fruit, &c. in great perfection: was often employed by the king of Spain, and several other princes, and every where much commended for his works.

DOMENICHINO, was descended of an honorable family, and born in Bologna, 1581. He was at first a disciple of *Calvert*, the Fleming: but soon quitted his school for a much better of the *Caracci's*, being instructed at Bologna by *Ludovico*, and at Rome by *Hannibal*, who had so great a value for him, that he took him to his assistance in the *Farnese* gallery. He was so extremely laborious and slow in his productions, that his fellow-disciples looked upon him as a person that lost his time. They were wont to call him "the ox;" and said "he labored as if he was at plow." But *Hannibal Caracci*, who knew him better, told them that "this ox, by dint of labor, would in time make his ground so fruitful, that painting itself would be fed by what it produced:" a prophecy, which *Domenichino* lived to fulfil; for though he was not, properly speaking, a genius, yet, by the goodness of his sense, and the solidity of his reflections, he attained to such a mastery in his art, and that there are many excellent things in his pictures. He applied himself to his work with much study and thought, and never offered to touch his pencil, till he found a kind of enthusiasm or inspiration upon him. His talent lay principally in the correctness of his style, and in expressing the passions and affections of the mind. In these he was so admirably judicious, that *Nicholas Poussin*, the French painter, used to say, his "communion of St. *Jerom*," and *Raphael's* celebrated piece of "the Transfiguration," were the two best pictures in Rome.

He was made the chief architect of the apostolical palace by pope *Gregory XV.* for his great skill in that art. He was likewise well versed in the theory of music, but not successful in the practice. He loved solitude; and as he went along the streets, he took notice of the actions of private persons he met, and often designed something in his pocket-book. He was of a mild temper and obliging carriage, yet had the misfortune to find enemies in all places wherever he came. At Naples particu-

larly, he was so ill treated by those of his own profession, that having agreed among themselves to disparage all his works, they would hardly allow him to be a tolerable master : and they were not content with having frightened him for some time from that city, but afterwards, upon his return thither, never left persecuting him, till, by their tricks and contrivances they had quite wearied him out of his life. He died in 1641, not without the suspicion of poison.

GIOSEPPE RIBERA, a native of Valencia, in Spain, commonly known by the name of SPAGNOLETTA, was an artist perfect in design, and famous for the excellent manner of coloring, which he had learned from *Michael Angelo da Carravaggio*. He composed very often half-figures only, and (like his master) was wonderfully strict in following the life; but as ill-natured in the choice of his subjects, as in his behaviour to poor DOMENICHINO; affecting generally something very terrible and frightful in his pieces, such as *Prometheus* with the vulture feeding upon his liver, *Caro Uticensis* weltering in his own blood, *St. Bartholomew* with the skin flayed off his body, &c. But, however, in all his works, nature was imitated with so much art and judgment, that a certain lady, big with child, having cast her eyes upon an *Ixion*, whom he had represented in torture upon the wheel, received such an impression from it, that she brought forth an infant, with fingers distorted, just like those in the picture. His usual abode was at Naples, where he lived very splendidly, being much in favor with the viceroy, his countryman: and in great reputation for his works in painting, and for several prints etched with his own hand.

GIOVANNI LANFRANCO, was born at Parma, on the same day with *Domenichino*, in 1581. His parents, being poor, carried him to Placenza, into the service of the count *Horatio Scotte*. While he was there, he was always drawing with coal upon the walls, paper being too small for him to scrawl his ideas on. The count, observing his disposition, put him to *Augustine Caracci*; after whose death he went to Rome, and studied under *Hannibal*, who set him to work in the church of *St. Jago*, and found him capable of being trusted with the execution of his designs: in which *Lanfranco* has left it a doubt whether the work be his or his master's. His genius lay to painting in fresco, in spacious places; as we may see in his grand performances, especially the cupola

cupola of St. Andrea de Laval, wherein he has succeeded much better than in pieces of a lesser size. The gusto of his design he took from *Hannibal Caracci*; as long as he lived under the discipline of that illustrious master, he was always correct; but, after his master's death, he gave a loose to the impetuosity of his genius, without minding the rules of art. *Lanfranco* painted the history of St. Peter for pope Urban VIII. which was engraved by *Pietro Santi*. He did other things in St. Peter's church, and pleased the pope so much that he knighted him.

Lanfranco was happy in his family: his wife, who was very handsome, brought him several children; who, being grown up, and delighting in poetry and music, made a sort of Parnassus in his house. His eldest daughter sang finely, and played well on several instruments. He died in 1647, aged 66.

Lanfranco's works came from a vein, quite opposite to those of *Domenichino*: the latter made himself a painter in spite of *Minerva*; the former was born with a happy genius. *Domenichino* invented with pain, and afterwards digested his compositions with judgment: *Lanfranco* left all to his genius, the source whence flowed all his productions. *Domenichino* studied to express the particular passions; *Lanfranco* contented himself with a general expression, and followed *Hannibal's* gusto of designing. *Domenichino*, whose studies were always guided by reason, increased his capacity to his death; *Lanfranco*, who was supported by an exterior practice of *Hannibal's* manner, diminished his every day after the death of his master. *Domenichino* executed his works with a slow and heavy hand; *Lanfranco's* hand was ready and light. To close all, it is hard to find two pupils, born under the same planet, and bred up in the same school, more opposite one to another, and of so contrary tempers; yet this opposition does not hinder, but that they are both to be admired for their best productions.

SISTO BADALOCCHI, his fellow-disciple, was of Parma also; and by the instructions of the *Caracci*, at Rome, became one of the best designers of their school. He had also many other commendable qualities, and particularly facility, but wanted diligence. He joined with his countryman *Lanfranco*, in etching the histories of the Bible, after the paintings of *Raphael*, in the Vatican; which they dedicated to *Hannibal*, their master. He practised mostly at Bologna, where he died young.

SIMON VOUET, a French painter, very celebrated in his day, was born at Paris in 1582; and bred up under his father, who was a painter also. He was in such repute, at twenty years of age, that *Monf. de Sancy*, going ambassador to Constantinople, took him as his painter. There he drew the picture of the grand signior; by strength of memory only, and from a view of him at the ambassador's audience, yet it was extremely like. From thence he went to Venice; and afterwards settling in Rome, became so eminent that, besides the favors he received from pope *Urban VIII*, and the cardinal his nephew, he was chosen prince of the Roman academy of *St. Luke*. He stayed fourteen years in Italy; in 1627, *Lewis XIII*, who had allowed him a pension while he was abroad, sent for him home to work in his palaces. He practised both in portraits and histories; furnished some of the apartments of the Louvre, the palaces of Luxemburg and *St. Germain*, the galleries of cardinal *Richelieu*, and other public places, with his works. His greatest perfection was his agreeable coloring, and his brisk and lively pencil; otherwise he was but very indifferently qualified. He had no genius for grand compositions, was unhappy in his invention, unacquainted with the rules of perspective, and understood but little of the union of colors, or the doctrine of lights and shadows. Nevertheless, France is indebted to him, for destroying the insipid and barbarous manner that then reigned, and for beginning to introduce a good gout. The novelty of *Vouet's* manner, and the kind reception he gave all who came to him, made the French painters, his contemporaries, fall into it; and brought him disciples from all parts. Most of the succeeding painters, who were famous, were bred up under him; as *Le Brun*, *Perrier*, *Mignard*, *Le Sueur*, *Dorigny*, *Du Fresnoy*, and others, whom he employed as assistants: for it would be wonderful to reflect, what a prodigious number of pictures he completed; if it was not remembered, that he had many disciples, whom he trained to his manner, and who executed his designs. He had the honor also, to instruct the king himself in the art of designing. He died, rather worn out with labor than years, in 1641, aged 59. *Dorigny*, who was his son-in-law, as well as his pupil, engraved the greater part of his works. He had a brother, whose name was *Aubin Vouet*, who painted after his manner, and was a tolerable performer.

DAVID

DAVID TENIERS, a Flemish painter, was born at Antwerp, in 1582, and received the first rudiments of his art from the famous *Rubens*, who considered him, at length, as his most deserving scholar. On leaving *Rubens*, he began to be much employed and, in a little time, went to Italy. At Rome he fixed himself with *Adam Elsheimer*, who was then in great vogue; of whose manner he became a thorough master, without neglecting at the same time the study of other great masters, and endeavoring to penetrate into the deepest mysteries of their practice. An abode of ten years in Italy enabled him to become one of the first in his style of painting; and a happy union of the schools of *Rubens* and *Elsheimer* formed in him a manner as agreeable as diverting. When *Teniers* returned to his own country, he entirely employed himself in painting small pictures, filled with figures of persons drinking, chemists, fairs, and merry makings, with a number of countrymen and women. He spread so much taste and truth through his pictures, that nature hardly produced a juster effect. The demand for them was universal; and even his master *Rubens* thought them an ornament to his cabinet, which was as high a compliment as could be paid them. *Teniers* drew his own character in his pictures, and in all his subjects every thing tends to joy and pleasure. He was always employed in copying after nature, whatsoever presented itself; and he accustomed his two sons to follow his example, and to paint nothing but from that infallible model, by which means they both became excellent painters. These are the only disciples we know of *David Teniers* the elder, who died at Antwerp in 1649, aged 67.

David Teniers, his son, was born at Antwerp in 1610, and was nick-named "The Ape of Painting;" for there was no manner of painting but what he imitated so exactly, as to deceive even the nicest judges. He improved greatly on the talents and merit of his father, and his reputation introduced him to the favor of the great. The archduke *Leopold William* made him gentleman of his bed-chamber; and all the pictures of his gallery were copied by *Teniers*, and engraved by his direction. *Teniers* took a voyage to England, to buy several pictures of the great Italian masters for count *Fuenfaldegna*, who, on his return, heaped favors on him. *Don John* of Austria, and the king of Spain, set so great a value on his pictures, that they built a gallery on purpose for them. Prince *William* of Orange honored him with his friendship; *Rubens* esteemed

esteemed his works, and assisted him with his advice. His principal talent was landscape, adorned with small figures. He painted men drinking and smoking, chemists, laboratories, country fairs, and the like: his small figures are superior to his large ones. The distinction between the works of the father and the son is, that in the son's you discover a finer touch and a fresher pencil, a greater choice of attitudes, and a better disposition of figures. The father retained something of the tone of Italy in his coloring, which was stronger than the son's, but his pictures have less harmony and union: besides, the son used to put at the bottom of his pictures, "*David Teniers, junior.*" He died at Antwerp in 1794, aged 84.

His brother *Abraham* was a good painter; equal, if not superior, to his father and brother in expression of character, and knowledge of the *chiaro-obscuro*, though inferior in the sprightliness of his touch, and the lightness of his pencil.

PETER VAN LAER, commonly called *BAMBOCCIO*, (on account of his disagreeable figure, with long legs, a short body, and his head sunk down on his shoulders) was born in the city of *Haerlem*, A. D. 1584: and after he had laid a good foundation in drawing and perspective at home, went to France, and from thence to Rome; where by earnest application to study, for sixteen years together, he arrived to great perfection in histories, landscapes, grottos, huntings, &c. with little figures, and animals. He had an admirable gusto in coloring, was very judicious in the ordering of his pieces, nicely just in his proportions; and only to be blamed for affecting to represent nature in her worst dress, and following the life too close, in most of his compositions. He returned to Amsterdam, A. D. 1639: and after a short stay there, spent the remainder of his days with his brother, a noted schoolmaster, in *Haerlem*. He was a person very serious and contemplative in his humor; took pleasure in nothing but Painting and Music: and by indulging himself too much in a melancholy retirement, is said to have shortened his Life, A. D. 1644, aged 60.

DOMENICO FETTI, an eminent painter, was born at Rome in 1589, and educated under *Ludovico Civali*, a famous Florentine painter. As soon as he quitted the school of *Civali*, he went to Mantua; where the paintings of *Julio Romano* afforded him the means of becoming a great painter. From them he took his coloring, the boldness of his characters, and a beautiful

tiful manner of thinking: and it were to be wished, that he had copied the correctness of that master. Cardinal *Ferdinand Gonzaga* after wards duke of Mantua, discovered the merit of *Pitti*, retained him at his court, furnished him with means of continuing his studies, and at last employed him in adorning his palace. *Pitti* painted with great force, but sometimes too darkly; was delicate in his thoughts; had a grandeur of expression, and a mellowness of pencil, that relished with the connoisseurs. His pictures are scarce, and much sought after. He painted very little for churches. Going to Venice, he abandoned himself to disorderly courses, which, breaking his constitution, put an end to his life in its very prime; for he was only in his 35th year. The duke of Mantua regretted him exceedingly, and sent for his father and sister, whom he took care of afterwards. The sister painted well. She became a nun, and exercised her talent in the convent, which she adorned with several of her works. Other religious houses in Mantua were also decorated with her paintings.

CORNELIUS POELENBURGH, born at Utrecht, A. D. 1590, was a disciple of *Abraham Bloemaert*, and afterwards, for a long time, a student in Rome and Florence. His talent lay altogether in small figures, naked boys, landscapes, ruins, &c. which he expressed with a pencil very agreeable, as to the coloring part: but generally attended with a little stiffness, the (almost inseparable) companion of much labor and neatness. However, *Rubens* was so well pleased with his pictures, that he desired *Saunders* to buy some of them for him. He came over into England, A. D. 1637; and after he had continued here four years, and been handsomely rewarded by King *Charles I.* for several pieces, which he wrought for him, returned into his own country, and died A. D. 1667, aged 77.

CAVALIER GIO. FRANCESCO BARBIERI DA CENTO, commonly called *Guerchino*, (because of a cast in one of his eyes) was born near Bologna, A. D. 1690, and bred up under *Benedetto Gennari* his country-man: by whose instructions, and his own excellent genius, he soon learned to design gracefully, and with correctness; and by conversing afterwards with the works of *Michael Angelo da Caravaggio*, and the *Caracci*, became an admirable colorist, and besides, very famous for his happy invention, and freedom of pencil; and for the strength, relieve,

and becoming boldness of his figures. He began in the declension of his age, to alter his style of painting; and to please the unthinking multitude, rather than himself, took up another manner, more gay, neat, and pleasant; but by no means so grand and so natural as his former gusto. He was sent for to Rome, by pope Gregory XV. and after two years spent there, with universal applause, returned home; and could not be drawn from thence, by the most powerful invitations either of the king of England or the French king. Nor could *Christiana*, queen of Sweden, prevail with him to leave Bologna; though in her passage through it, she made him a visit and would not be satisfied, till she had taken him by the hand, "That hand (said she) that had painted 106 altar-pieces, 144 pictures for people of the first quality in Europe: and besides, had composed 10 books of designs." He received the honor of knighthood from the duke of Mantua; and for his exemplary piety, prudence, and morality, was every where as much esteemed as for his knowledge in painting. He died a bachelor, A. D. 1666, aged 76, very rich, notwithstanding the great sums of money he had expended, in building chapels, founding hospitals, and other acts of charity.

NICHOLAS POUSSIN, an eminent French painter, was born at Andelis, a city in Normandy, 1594. His family was originally of Soissons; in which city there were some of his relations officers in the Presidial court. JOHN POUSSIN, his father, was of noble extraction, but a very small estate. His son, seeing the narrowness of his circumstances, determined to establish himself as soon as possible, and chose Painting for his profession, having naturally a strong inclination to that art. At eighteen, he went to Paris, to learn the rudiments of it: but he saw he should never learn any thing from the Parisian masters, and he resolved not to lose his time with them; believing he should profit more by studying the works of great masters, than by the discipline of ordinary painters. He worked a while in distemper, and with extraordinary facility. The cavalier *Marino* being at that time in Paris, and knowing *Poussin's* genius was above the small performances he was employed in, persuaded him to go in his company to Italy; *Poussin* had before made two attempts to undertake that journey, yet by some means or other he was hindered from accepting the advantage of this opportunity. He promised to follow in a short time; and set out for Rome in his thirtieth year. He

He there met with his friend the cavalier *Marino*, who to be as serviceable as he could, recommended him to cardinal *Barberini*, who desired to be acquainted with him. Nevertheless he did not emerge, and could scarcely maintain himself. He was forced to give away his works for so little, as would hardly pay for colors: however, his courage did not fail him; he minded his studies assiduously, resolving to make himself master of his profession; he had little money to spend, and therefore the more leisure to retire by himself, and design the beautiful things in Rome, as well the antiquities as the works of the famous Roman painters. It is said, he at first copied some of *Titian's* pieces; with whose coloring, and the touches of whose landscapes he was infinitely pleased. Indeed, it is observable, that his first pieces are painted with a better gusto of colors than his last. But he soon shewed by his performances, that generally speaking, he did not much value coloring; or thought he knew enough of it, to make his pictures as perfect as he intended. He had studied the beauties of the antique, the elegance, the grand gusto, the correctness, the variety of proportions, the adjustments, the order of the draperies, the nobleness, the fine air and boldness of the heads; the manners, customs of times, and places, and every thing that was beautiful in the remains of ancient sculpture, and with great exactness he has enriched his paintings in all those parts of it.

He used frequently to examine the ancient sculptures in the vineyards about Rome, and this confirmed him more and more in the love of those antiquities. He would spend days together in making reflections upon them by himself. In these retirements he considered the extraordinary effects of nature in landscape, he designed his animals, his distances, his trees, and every thing excellent that was agreeable to his gusto. *Poussin* also made curious observations on the works of *Raphael* and *Domenichino*; who of all painters, in his opinion, invented best, designed most correctly, and expressed the passions most vigorously: three things, which *Poussin* esteemed the most essential parts of painting. He neglected nothing that could render his knowledge in these three parts perfect: he was altogether as curious about the general expression of his subjects, which he adorned with every thing that he thought would excite the attention of the learned. He left no large compositions behind him, having had no opportunity

to do them, painting wholly easel pieces, proper for a cabinet, such as the curious required of him.

Louis XIII. and *De Noyers* minister of state and superintendent of the buildings, wrote to him at Rome to return to France: he consented with great reluctance. He had a pension assigned him, and a lodging furnished at the Tuilleries. He drew the picture of "the Lord's Supper," for the chapel of the chateau of *St. Germain's*, and that which is in the Jesuit's noviciate at Paris. He began "the labors of *Hercules*" in the gallery of the *Louvre*: but *Vouet's* school railing at him and his works, put him out of humor with his own country. He was also weary of the tumultuous way of living at Paris, which never agreed with him; wherefore he secretly resolved to return to Rome, pretending he went to settle his domestic affairs and fetch his wife: but when he got there, whether or no he found himself as in his center, or was quite put off from any thought of returning to France by the deaths of *Richelieu* and the king, which happened about that time, he never left Italy afterwards. He continued working on easel-pieces, and sent them from Rome to Paris; the French buying them every where as fast as they laid hands on them, valuing his productions as much as *Raphael's*.

Poussin having lived happily to his 71st year, died paralytic in 1665. He married *Gaspar's* sister, by whom he had no children. His estate amounted to no more than 60,000 livres; but he valued ease above riches, and preferred his abode at Rome, where he lived without ambition, to making his fortune elsewhere. He never made words about the price of his pictures; he put down his rates at the back of the canvas, and it was always given him. He had no disciple. Bishop *Massini*, who was afterwards a cardinal, staying once on a visit to him till it was dark, *Poussin* took the candle in his hand, lighted him down stairs, and waited upon him to his coach. The prelate was sorry to see him do it himself, and could not help saying, "I very much pity you Monsieur *Poussin*, that you have not one servant." "And I pity you more, my lord," replied *Poussin*, "that you have so many."

PIETRO BERETTINI of Cortona, in Tuscany, was born A. D. 1596; brought up in the house of *Sachetti*, in Rome; and a disciple of *Baccio Ciampi*. He was universally applauded for the vast

extent

extent of his genius, the vivacity of his imagination, and an incredible facility in the execution of his works. His talent lay in grand ordonnances; and though he was incorrect in his design, and expression, and irregular in his draperies, yet those defects were so happily atoned for, by the magnificence of his compositions, the fine airs of his figures, the nobleness of his decorations, and the surprising beauty and gracefulness of the whole together, that he is allowed to be the most agreeable mannerist, that any age has produced. He practised both in fresco and oil; but in the first, he chiefly excelled. His principal performances are on the ceilings and walls of the churches and palaces of Rome and Florence. And for those few things of his hand, that adorn the cabinets of the curious, they are beholden to his ill state of health for them, because he hardly ever made an easel-piece, but when a fit of the gout confined him to his chamber. He was handsome in his person; and to his extraordinary qualities in painting, joined those of a perfectly honest man. He was in great esteem with pope *Urban VIII.* *Innocent X.* and most of the persons of prime quality in Italy, for his consummate skill in architecture, as well as for his pencil; and having received the honor of knighthood from pope *Alexander VII.* He died A. D. 1669, aged 73.

GIOVANNI LORENZO BERNINI, born 1598, at once a capital Sculptor and Architect, was son of a painter and sculptor of France who settled at Rome. At the age of 10 years he made a head in marble admired by all, and was distinguished by pope *Paul V.* At 17 he made the admired *Daphne* in the Villa *Pinciana.* *Gregory XV.* made him a knight of the order of *Christ.* After performing many capital works in Rome he was invited by *Louis XIV.* of France, in a letter written by himself, to come to Paris, to which after some difficulty *Bernini* agreed, being then 68 years of age. He made several busts and statues of the king, and other ornaments for *Versailles*, but after a time *Bernini* returned to Rome, where he died, 1680, aged 82.

He was a great machinist at the Theatre, in whose diversions he took great delight. The list of his works is very extensive.

SIR ANTHONY VAN DYKE, was born at Antwerp in 1599, and trained under the illustrious *Rubens.* He gave early proofs of his excellent endowments; and while he lived with his master, an affair happened, which may properly be called the foundation of his reputation. *Rubens* having left a picture

unfinished one night, and going out contrary to custom, his scholars took the opportunity of sporting about the room; when one, more unfortunate than the rest, striking at his companion with a maul-stick, chanced to throw down the picture, which not being dry was somewhat damaged. *Van Dyke*, being at work in the next room, was prevailed on to repair the mischief; when *Rubens* came next morning to his work, first going at a distance to view his picture, as is usual with painters, and having contemplated it a little, he cried out suddenly, that he liked the piece far better than he did the night before. While he lived with *Rubens*, he painted a great number of portraits, and among the rest that of his master's wife, which was esteemed long after one of the best pictures in the low countries. Afterwards he went to Italy, stayed a short time at Rome, and then removed to Venice; where he attained the beautiful coloring of *Titian*, *Paul Veronese*, and the Venetian school: proofs of which appeared in his pictures at Genoa, where he left behind him many excellent pieces. After a few years spent abroad, he returned to Flanders, with a manner of painting so noble natural, and easy, that *Titian* himself was hardly his superior; and no other master in the world equal to him in portraits. At home, he did several pieces of history, that rendered his name famous all over Europe; but believing he should be more employed in the courts of foreign princes, if he applied himself to painting after the life, he resolved at last to make it his chief business: knowing it to be, as it certainly is, not only the most acceptable, but the most advantageous part of his profession. Besides, he was willing perhaps to signalize himself by a talent, with which nature had particularly favored him: though some have said, that it was his master *Rubens*, who diverted him from history-painting to portraits, out of a fear that he should become as universal as himself. The prince of *Orange*, hearing of his fame, sent for him to draw the pictures of his princess and children. Cardinal *Richelieu* invited him to France; where, not liking his entertainment, he stayed but a little time. Then he came over to England, soon after *Rubens* had left it, and was entertained in the service of *Charles I*, who conceived a great esteem for his works; honored him with knighthood; presented him with his own picture, set round with diamonds; assigned him a considerable pension; sat very often to him for his portrait; and was followed by most of the nobility

nobility and gentry of the kingdom. He did a prodigious number of portraits, about which he took a great deal of care at first; but at last painted them very slightly. A friend asking him the reason of this, he replied, "I have worked a long time for reputation, and I now work for my kitchen."

He was a person of low stature, but well proportioned; very handsome, modest, and obliging; a great encourager of such as excelled in art or science, most of whose pictures he drew; and generous to the last degree. He acquired great riches; married one of the fairest ladies of the English court, a daughter of the Lord *Ruthen* Earl of *Gowry*; who, though she had little except her beauty and her quality, lived in a state and grandeur answerable to her birth. His own dress was generally rich, his equipage magnificent, his retinue numerous, his table splendid, and so much frequented by persons of the best quality of both sexes, that his apartments seemed rather the court of a prince, than the lodgings of a painter. He grew weary, toward the end of his life, of the continued trouble that attended face-painting; and, being desirous of immortalizing his name by some more glorious undertaking, went to Paris, in hopes of being employed in the grand gallery of the Louvre. Not succeeding there, he returned to England; and proposed to the king, by his friend Sir *Kenelm Digby*, to make cartoons for the Banqueting-house at Whitehall. The subject was to have been the institution of the order of the garter, the procession of the knights in their habits, with the ceremony of their installment, and St. *George's* feast: but his demand of 80,000*l.* being thought unreasonable, while the king was treating with him for a less sum, the gout and other distempers put an end to his life. He died in 1641, aged forty-two years; and was buried in St. *Paul's* cathedral, where his monument, perished by the fire, in 1666.

GIO. BENEDETTO CASTIGLIONE, a Genoese, was at first a disciple of *Baptista Paggi* and *Ferrari*, his countrymen; improved himself afterwards by the instructions of *Van Dyke*, as long as he continued in Genoa, and at last became an imitator of the manner of *Nicolò Poussin*. He is commended for several prints of his own etching; but in painting his inclinations led him to figures, with landscapes and animals, which he touched with a great deal of life and spirit; and was particularly remarkable for a brisk pencil, and a free handling in all his compositions. He

was a person very unsettled in his temper, and never loved to stay long in a place, but being continually upon the ramble, his works lie scattered up and down in Genoa, Rome, Naples, Venice, Parma, and Mantua, at which last place he died.

JAMES JORDAENS, an eminent painter of the Flemish school, was born at Antwerp in 1593. He learned the principles of his art, in that city, from *Adam Van Ort*; to whose instructions, however, he did not so confine himself, as not to apply to other masters there, whose works he examined very carefully. He added to this the study of nature from the originals, struck out a manner entirely his own, and by that means became one of the most able painters in the Netherlands. He wanted nothing but the advantage of seeing Italy, as he himself testified, by the esteem he had for the Italian masters, and by the avidity with which he copied the works of *Titian*, *Paul Veronese*, the *Bassans*, and the *Caravagios*, whenever he met with any of them. What hindered him from making the tour of Italy, was his marriage, which he entered into very young, with the daughter of *Van Ort*, his master. Jordaens's genius lay to the grand gusto in large pieces, and his manner was strong, true, and sweet. He improved most under *Rubens*, for whom he worked, and from whom he drew his best principles; insomuch that, it is said, this great master being apprehensive lest Jordaens would eclipse him in coloring, employed him a long time to draw, in distemper or water-colors, those grand designs in a suit of hangings for the king of Spain, after the sketches which *Rubens* had done in proper colors; and by this long restraint, he enfeebled that strength and force, in which Jordaens represented truth and nature so strikingly. Our excellent artist finished several pieces for the city of Antwerp, and others in Flanders. He worked also for both their majesties of Sweden and Denmark. In a word, he was indefatigable; and, after he had worked without intermission all day, used to recruit his spirits among his friends in the evening. He was an excellent companion, being of a cheerful and pleasant humor. He lived to about 84, and died at Antwerp in 1678.

VIVIANO CODAZZO, generally called VIVIANO DALLE PROSPETTIVE, was born at Bergamo, in the Venetian territories, A. D. 1599. And by the instructions of *Augustino Tasso* his master, arrived to a most excellent manner of painting buildings,

ings, ruins, &c. His ordinary residence was at Rome, where he died, A. D. 1674, aged 75, and was buried in the church of *St. Lorenzo* in Lucina. He had a son called *Nicolò*, who pursued his father's steps, and died at Genoa, in great reputation for his performances in perspective.

MARIO NUZZI, commonly called MARIO DA FIORI, born at Orta in the Terra di Sabina, was a disciple of his uncle *Tomaso Salini*, and one of the most famous masters in his time for painting flowers. He died at Rome, where he had spent a great part of his life, and was also buried at *St. Lorenzo's* church, A. D. 1672, aged 73.

MICHAEL ANGELO CERQUOZZI, was born in Rome, A. D. 1600, and bred up in the school of *Antonio Salvatti*, a Bolognese. He was called dalle *Battaglie*, from his excellent talent in battles; but besides his great skill in that particular subject, he was very successful in all sorts of figures, and painted fruit incomparably beyond any master of his time. He was buried in the choir of *St. Mary's* church, in Rome, A. D. 1660, aged 60.

GILLE, commonly called CLAUDE, of Lorrain, a celebrated landscape painter, was born in 1600, and sent first to school; but proving extremely dull and heavy, was soon taken from thence, and bound apprentice to a pastry-cook, with whom he served his time out. Afterwards he went with some young fellows to Rome, with a view of getting a livelihood there; but being unable to speak the language, and very ill-bred, nobody cared to set him to work. Chance brought him at length to *Augustino Tasso*, who hired him to pound his colors, clean his pallet and pencils, look after his house, dress his meat for him, and do all his household drudgery; for *Augustino* kept no other servant. His master hoping to make him serviceable to him in some of his works, taught him by degrees the rules of perspective, and the elements of design. *Claude* at first did not know what to make of those principles of art; but being encouraged, and not wanting in application, he came at length to understand them. Then his soul enlarged apace, and he cultivated the art with wonderful eagerness. He removed his study to the banks of the Tiber, into the open fields, where he would continue from morning to night, taking all his lessons from nature herself; and by many years diligent imitation of that excellent mistress, he climbed up to the highest step of

of perfection in landscape painting. *Sandrart* relates, that being in the fields with him, for the sake of studying together, *Claude* made him observe, with as much nicety as if he had been well versed in physics, the causes of the diversity of the same view or prospect; and explained, why it appeared sometimes after one fashion and sometimes after another, with respect to colors, as the morning dew or the evening vapors more or less prevailed. His memory was so good, that he would paint with great faithfulness when he got home, what he had seen abroad. He was so absorbed in his labors, that he never visited any body. The study of his profession was his amusement, and by the mere dint of cultivating his talent, he produced pictures which made his name deservedly famous throughout Europe, in that part of painting to which he applied. He has been universally admired for his pleasant and most agreeable invention; for the delicacy of his coloring, and the charming variety and tenderness of his tints; for his artful distribution of lights and shadows, for his wonderful conduct in the disposition of his figures, and for the advantage and harmony of his compositions. *Claude* may be produced as an instance to prove, that constant and assiduous application will even supply the want of genius; or, if this will not be allowed, will draw forth genius into view, where nobody suspected any genius was. This industry however he was always obliged to exert, for he never performed without difficulty: and, when his performance did not come up to his idea, he would sometimes do and undo the same piece, seven or eight times over. He was much commended for several of his performances in fresco, as well as oil. He was employed by pope *Urban VIII.* and many of the Italian princes, in adorning their palaces. He died in 1682, and was buried at Rome.

GASPAR DUGHET, was of French extraction, but born in Rome, A. D. 1600. He assumed the name of *Poussin*, in gratitude for many favors, (and particularly that of his education) which he received from *Nicolò Poussin*, who married his sister. His first employment under his brother-in-law, was in looking after his colors, pencils, &c. but his excellent genius for painting soon discovering itself; by his own industry, and his brother's instructions, it was so well improved, that in landscape (which he principally studied) he became one of the greatest masters of his age; and was much in request for his easy invention,
solid

solid judgment, regular disposition, and true resemblance of nature, in all his works. He died in 1663, and was buried in his parish-church of *Sta. Susanna*, in Rome, aged 63.

ANDREA SACCHI, born in Rome, A. D. 1601, was the son of a painter : but under the conduct of cavalier *Gioseppino* (a master of greater fame) by incredible diligence he made such advances, that before he was twelve years of age, he carried the prize, in the academy of *St. Luke*, from all his (much older) competitors. With this badge of honor, they gave him the nick-name of *Andreuccio*, to denote the diminutive figure he then made being a boy. And though he grew up to be a tall, graceful, and well proportioned man, yet he still retained the name (little *Andrew*,) almost to the day of his death. His application to the chiaro-oscuro of *Polydore*, to the paintings of *Raphael*, and to the antique marbles ; together with his studies under *Albani*, and his copies after *Correggio*, and others, the best Lombard masters, were the several steps by which he raised himself to mighty perfection in historical compositions. The three first gave him his correctness, and elegance of design, and the last made him the best colorist of all the Roman school. His works are not very numerous, by reason of the infirmities that attended him in his latter years : and more especially the gout, which often confined him to his bed, for several months together. And besides, he was at all times very slow in his performances ; because he never did any thing (he said) but what he proposed should be seen by *Raphael* and *Hannibal* : which laid a restraint upon his hand, and made him proceed with the utmost precaution. His first patrons were the cardinals *Antonio Barberini*, and *del Monte*, the protector of the academy of painting. He became afterwards a great favorite of pope *Urban VIII.* and drew a picture of him, which (with some other things, he painted after the life) may stand in competition with whatever has been done by the most renowned for portraits. He was a person of a noble appearance, grave, prudent, and in conversation very entertaining. He was moreover an excellent Architect, and for many other rare qualities died much lamented, A. D. 1661, aged 60.

PHILIP DE CHAMPAGNE, a celebrated painter, was born at Brussels in 1602. He discovered an inclination to painting from his youth. Excepting that he learned landscape from Fou-

quiere, in all branches of his art nature was his master. At 19 years of age, he set off for Italy, taking France in his way; but proceeded no farther than Paris. He lodged there in the college of Laon, where *Poussin* also dwelt; and these two painters became very good friends. *Du Chejne*, painter to *Mary of Medicis*, was employed about the paintings in the palace of the Luxemburg, and set *Poussin* and *Champagne* to work under him. *Poussin* did a few small pieces in the ceiling, and *Champagne* drew some small pictures in the queen's apartment. Her majesty liked them so well, that *du Chejne* grew jealous of him; upon which *Champagne*, who loved peace, returned to Brussels, with an intent to go through Germany into Italy. He was scarcely got there, when a letter came to him from the abbot of St. *Ambrose*, who was surveyor of the buildings, to advertise him of *du Chejne's* death, and to invite him back to France. He accordingly returned thither, and was presently made director of the queen's paintings, who settled on him a yearly pension of 1200 livres, and allowed him lodgings in the palace of the Luxemburg. Being a lover of his business, he went through a great deal of it. The best of his works is thought to be his plafond, or ceiling, in the king's apartment at Vincennes, made on the subject of the peace in 1659. After this he was made rector of the royal academy of painting, which office he exercised many years.

He had been a long while famous in his profession, when *Le Brun* arrived at Paris from Italy; and, though *Le Brun* was soon at the head of the art, and made principal painter to the king, he shewed no disgust at a preference that was his detriment and loss. There is another instance upon record of *Champagne's* goodness of disposition and integrity. *Cardinal Richelieu* had offered to make his fortune, if he would quit the queen-mother's service; but *Champagne* refused. The cardinal's chief valet de chambre assured him farther, that whatever he would ask, his eminency would grant him: to which *Champagne* replied, "if the cardinal could make me a better painter, the only thing I am ambitious of, it would be something; but since that was impossible, the only honor he begged of his eminency was the continuance of his good graces." It is said, the cardinal was highly affected with the integrity of the painter; who, though he refused to enter into his service, did not however refuse to work for him. Among other things he drew his picture

picture, and it is supposed to be one of the best pieces he ever painted.

Champagne died in 1674, having been much beloved by all that knew him, both as a good painter and a good man. He had a son and two daughters by his wife, *Du Chesne's* daughter, whom he married after her father's death: but two of these children dying before him, and the third retiring to a nunnery, for she was a daughter, he left his substance to *John Baptiste de Champagne*, his nephew. *John Baptiste* was also born at Brussels, and bred up in the profession of painting under his uncle; whose manner and gusto he always followed: he spent 15 months in Italy. He lived in the most friendly and affectionate manner with his uncle, and died professor of the academy of painting at Paris, in 1688, aged 42 years.

PADRE GIACOMO CORTESI, commonly called, the *Borgognone*, from the country where he was born, about the year 1605, was highly applauded for his admirable gusto, and grand manner of painting battles. He had for several years been conversant in military affairs, was a considerable officer in the army, made the camp his school, and formed all his excellent ideas from what he had seen performed in the field. His style was roughly noble, and (soldier like) full of fire and spirit; as is sufficiently evident even in the few prints which he etched. He retired, towards the latter end of his life, into the convent of the Jesuits, in Rome; where he was forced to take sanctuary, (they say) to rid his hands of an ill bargain, he had got in a wife: but happily surviving her; he lived till after the year 1675, in great esteem and honor.

GULIELMO CORTESI, his brother, was also a painter of note: and having been bred up in the school of *Peter Cortona*, shewed how well he had spent his time there, by his performances in several of the churches and palaces of Rome.

REMBRANDT VAN RHYN, a Flemish painter of great eminence, was the son of a miller, and born near Leyden in 1606. He is one of those who owed all his skill in his profession to the strength of his own genius; for the advantages of education were few or none to him. His turn lay powerfully towards painting, insomuch that he seems to have been incapable of learning any thing else; and it is said, that he could scarcely read. We must not therefore expect to find correctness of design, or a

gusto of the antique, in the works of this painter. He had old pieces of armor, old instruments, old head-dresses, and abundance of old stuff of various sorts, hanging up in his work-room, which he said were his antiques. His sole aim was to imitate living nature, such as it appeared to him; and the living nature, which he had continually before his eyes being of the heavy kind, it is no wonder, that he should imbibe, as he did, the bad taste of his country. Nevertheless, he formed a manner entirely new and peculiar to himself; and drew abundance of portraits with wonderful strength, sweetness, and resemblance. Even in his etching, which was dark, and as particular as his style in painting, every individual-stroke did its part, and expressed the very flesh, as well as the spirit, of the persons it represented. The union and harmony in all his compositions are such, as are rarely to be found in other masters. He understood the *claro obscuro* in the highest degree: his local colors are a help to each other, and appear best by comparison; and his carnations are as true, as fresh, and as perfect, as *Titian's*.

He prepared his ground with a lay of such friendly colors as united and came nearest to the life: upon this he touched in his virgin tints (each in its proper place) rough, and as little disturbed by the pencil as possible; and with great masses of lights and shadows rounding off his figures, gave them a force and freshness that was very surprising.

There was as great singularity in the behaviour of this painter as in his taste and manner of painting: and he was an humorist of the first order, though a man of sense and a fine genius. He affected an old-fashioned slovenly dress, and loved mean and pitiful company, though he had got substance enough to keep the best. Some of his friends telling him of it, he answered, "When I have a mind to unbend and refresh my mind, I seek not honor so much as liberty:" and this humor he indulged, till, as it usually happens, he reduced his fortunes to a level with the poorest of his companions. Having painted his maid-servant's picture, he placed it at a window: and amused himself in answering the questions, &c. put to it by passengers, who took it for the life. He died in 1668; "for nothing more to be admired, than for having heaped up a noble treasure of Italian prints and drawings, and making no better use of them."

GERARD

GERARD DOU, born at Leyden, was a disciple of *Rembrandt*, but much pleasanter in his style of painting, and superior to him in little figures. He was esteemed in Holland a great master in his way; and though we must not expect to find in his works that elevation of thought, that correctness of design, or that noble spirit, and grand gusto, in which the Italians have distinguished themselves from the rest of mankind, yet it must be acknowledged, that he was a careful and just imitator of life, exceedingly happy in the management of his pencil; and in finishing his pieces curious, and patient beyond example. He died about the year 1674, leaving behind him many scholars, of whom

FRANCIS MIERIS, the chief, pursued his master's steps very close, and in time surpassed him: being more correct in his outline, more bright in his coloring, and more graceful in his composition. Wonderful things were expected from his promising genius: but intemperance, and a thoughtless, random way of living, cut him off, in the very flower of his age, A. D. 1683.

GODFRICUS SCHALCKEN, in small night-pieces, and representations of the Low-life, by Candle-light, out-did all the masters that had gone before him. He was of that School.

JOHN PETITOT, was born at Geneva in 1607; his father was a sculptor and architect, who, after having passed part of his life in Italy, retired to that city. His son was designed to be a jeweller; and by frequent employment in enamelling, acquired so fine a taste, and so precious a tone of coloring, that *Bordier*, afterwards his brother-in-law, advised him to attach himself to portrait, believing he might push his art to greater lengths; and though they both wanted several colors which they could not bring to bear the fire, yet they succeeded to admiration. *Petitot* did the heads and hands, in which his coloring was excellent: *Bordier* painted the hair, the draperies and the grounds. These two friends, agreeing in their work and their projects, set out for Italy. The long stay they made there, frequenting the best chemists, joined to a strong desire of learning, improved them in the preparation of their colors; but the completion of their success must be ascribed to a journey they afterwards made to England: where they found Sir *Theodore Mayerne*, physician to *Charles I.* and a great chemist; who, by his experiments, had discovered the principal colors to be used for enamel, and the proper

proper means of vitrifying them. These surpassed in beauty all the enamelling of Venice and Limoges. *Mayerne* introduced *Petitot* to the king, who retained him in his service, and gave him a lodging in Whitehall. Here he painted several portraits after *Vandyke*, in which he was guided by that excellent master, who was then in London; and his advice contributed greatly to the ability of *Petitot*, whose best pieces are after *Vandyke*. King *Charles* often went to see him work; as he took pleasure both in painting and chymical experiments, to which his physician had given him a turn. *Petitot* painted that monarch and the whole royal family several times. The distinguished favor shewn him by that prince was only interrupted by his unhappy and tragical end: this was a terrible stroke to *Petitot*, who did not quit the royal family; but followed them in their flight to Paris, where he was looked on as one of their most zealous servants. *Charles II.* after the battle of Worcester in 1651, went to France; and during the four years that prince stayed there, he visited *Petitot*, and often eat with him. Now his name became eminent, and all the court of France were painted in enamel. When *Charles II.* returned to England, *Lewis XIV.* retained *Petitot*, gave him a pension, and a lodging in the Louvre. These new favors, added to a considerable fortune he had acquired, encouraged him to marry in 1661. Afterwards *Bordier* became his brother-in-law, and ever remained in a firm union with him: they lived together, till their families growing too numerous obliged them to separate. Their friendship was founded on the harmony of their sentiments and their reciprocal merit, much more than on a principle of interest. They had gained, as a reward for their discoveries and their labors, a million of livres, which they divided at Paris: and they continued friends without having a quarrel, or even a misunderstanding, in fifty years.

Petitot copied at Paris several portraits of *Mignard* and *Le Brun*; yet his talent was not only copying a portrait with an exact resemblance, but also designing a head most perfectly after nature. To this he also joined a softness and liveliness of coloring, which will never change, and will ever render his works valuable. He painted *Lewis XIV.* *Mary Ann* of Austria his mother, and *Mary Theresa* his wife several times. As he was a zealous protestant and full of apprehensions at the revocation of the edict of Nantz in 1685, he demanded the king's permission

sion to retire to Geneva; who finding him urgent, and fearing he should escape, cruelly caused him to be arrested, and sent to Fort l'Eveque, where the bishop of Meaux was appointed to instruct him. Yet neither the eloquence of *Bossuet*, nor the terrors of a dungeon could prevail. He was not convinced, but the vexation and confinement threw him into a fever: of which the king being informed, ordered him to be released. He no sooner found himself at liberty, than he escaped with his wife to Geneva, after a residence at Paris of thirty-six years. His children remained in that city, and fearing the king's resentment, flung themselves on his mercy, and implored his protection. The king received them favorably, and told them he could forgive an old man the whim of desiring to be buried with his fathers.

When *Petitot* returned to his own country, he cultivated his art with great ardor, and had the satisfaction of preserving to the end of his life the esteem of all connoisseurs. The king and queen of Poland were desirous to have their pictures copied by *Petitot*, though then above eighty. They gave him a hundred louis d'ors; and he executed it as if he had been in the flower of his age. The concourse of his friends, and the resort of the curious who came to see him was so great, that he retired to Veray, a little town in the canton of Berne, where he worked in quiet. He was about the picture of his wife, when a distemper carried him off in one day, 1691, aged 84. His life was always exemplary, and his end was the same. He preserved his usual candor and ease of temper to his last hour. He had seventeen children by his marriage; but only one of his sons applied himself to painting, who settled in London. His father sent him several of his works to serve him for models. His family is now settled in Dublin.

Petitot may be called the inventor of painting in enamel: though *Bordier* his brother-in-law, made several attempts before him, and Sir *Theodore Mayerne* had facilitated the means of employing the most beautiful colors, it was still *Petitot* who completed the work; which, under his hand acquired such a degree of perfection, as to surpass miniature, and even equal painting in oil. He made use of gold and silver plates, and rarely enamelled on copper. When he first came in vogue, his price was twenty louis a head, which he soon raised to forty. His custom

custom was, to carry a painter with him, who painted the picture in oil; after which *Petitot* sketched out his work, which he always finished after the life. When he painted the king of France, he took those pictures that most resembled him for his patterns; and the king afterwards gave him a sitting or two to finish his work. He labored with great assiduity, and never laid down his pencil, but with reluctance; saying, that he always found new beauties in his art to charm him.

ADRIAN BROUWER was born in the city of Haerlem, A. D. 1608; and besides his great obligations to nature, was very much beholden to *Francis Hals*, who took him from begging in the streets, and instructed him in the rudiments of painting. And to make him amends for his kindness, *Brouwer*, when he found himself sufficiently qualified to get a livelihood, ran away from his master into France, and after a short stay there, returned, and settled at Antwerp. Humor was his proper sphere: and it was in little pieces that he used to represent boors, and others, as pot-companions drinking, smoaking tobacco, gaming, fighting, &c. with a pencil so tender and free, so much of nature in his expression, such excellent drawing in all the particular parts, and good keeping in the whole-together, that none of his countrymen have ever been comparable to him, in those subjects. He was extremely facetious and pleasant over his cups, scorned to work as long as he had any money in his pocket, declared for a short life, and a merry one: and resolving to ride post to his grave, by the help of wine and brandy, got to his journey's end, A. D. 1638; so very poor, that contributions were raised to lay him privately in the ground: from whence he was soon after taken up, and ('tis commonly said) very handsomely interred by *Rubens*, who was a great admirer of his happy genius for painting.

PIETRO-FRANCESCO MOLA, of Lugano, born A. D. 1609, was a disciple of *Albani*, whose agreeable and pleasant style of painting he acquired; excepting only that his coloring was not altogether so brilliant. But, as his conceptions were lively, and very warm, so, he designed with great spirit and liberty of pencil; sometimes perhaps more than was strictly allowable. He was in such esteem however, for abundance of fine performances in Rome, that his sudden death (A. D. 1665,) was much regretted by all the lovers of art. He was aged 56.

GIO BATTISTA MOLA was his brother and fellow-disciple. And though he could not attain to the perfection of *Albani*, in his figures, (which in truth were a little hard) yet in landscapes, he came so very near him, that his four large pieces in duke *Salviati's* palace, at Rome, are generally taken for his master's hand.

SAMUEL COOPER, an English miniature painter, was born in London in 1609, and bred under the care and discipline of Mr. *Hofkins*, his uncle: but derived the most considerable advantages from his observations on the works of *Vandyke*, inasmuch that he was commonly styled the *Vandyke* in little. His pencil was generally confined to a head only; and indeed below that part he was not always so successful as could be wished. But for a face, and all the dependencies of it,—the graceful and becoming air, the strength, relieve, and noble spirit, the softness and tender liveliness of flesh and blood, and the looseness and gentle management of the hair, his talent was so extraordinary, that for the honor of our nation, it may without vanity be affirmed, he was at least equal to the most famous Italians; and that hardly any one has ever been able to shew so much perfection in so narrow a compass. The high prices his works sold at, and the great esteem they were in at Rome, Venice, and in France, were abundant proofs of their worth, and extended the fame of this master throughout Europe. He so far exceeded his master and uncle *Hofkins*, that the latter became jealous of him; and finding the court was better pleased with his nephew's performances than with his, he took him into partnership with him: His jealousy increased, and he dissolved it; leaving our artist to set up for himself, and to carry, as he did, most of the business of that time before him. He drew Charles II. and his queen, the duchess of Cleveland, the duke of York, and most of the court; but the two most famous pieces of his were those of Oliver Cromwell, and of one *Swingfield*. The French king offered 150*l.* for the former, but could not have it; and *Cooper* carrying the latter with him to France, it was much admired there and introduced him into the favor of that court. He likewise did several large limnings in an unusual size for the court of England; for which his widow received a pension during her life from the crown.

Answerable to *Cooper's* abilities in painting, was his skill in music; and he was reckoned one of the best lutenists, as well as the most excellent limner, of his time. He spent several years of his life abroad, was personally acquainted with the greatest men of France, Holland, and his own country, and by his works was universally known in all parts of Christendom. He died at London in 1672, aged 63, and was buried in St. Pancras' church in the fields; where there is a marble monument set over him, with a Latin inscription upon it.

He had an elder brother, *Alexander Cooper*, who, together with him, was also brought up to limning by *Hofkins*, their uncle. *Alexander* performed well in miniature; and going beyond sea, became limner to *Christina*, queen of Sweden; yet was far exceeded by his brother *Samuel*. He also did landscapes in water-colors extremely well, and was accounted an admirable draughtsman.

ADRIAN VAN OSTADE, an eminent Dutch painter, was born at Lubeck in 1610, and came to Haerlem very young, to study under *Frank Hals*, who was then in esteem as a painter. *Ostade* formed under him a good taste in coloring, adopted the manner of the country, and settled there. Nature guided his pencil in every thing he undertook: he diverted himself with clowns and drunkards, whose gestures and most trifling actions were the subjects of his deepest meditations. The compositions of his little pictures are always smoakings, alehouses, or kitchens. He is one of the Dutch masters who best understood the *chiaro oscuro*: his figures are very lively, and he often painted them in the landscapes of the best painters among his countrymen. Nothing can excel his pictures of stables; the light is spread so judiciously, that the spectator is surpris'd. All that one could wish in this master, is a lighter stroke in his designing, and not to have made his figures so short. He exercised his art several years at Haerlem with great reputation and success, till the approach of the French troops alarmed him in 1672; so that, in the resolution to return into his own country, to secure himself against hazards from the events of war, he sold his pictures, furniture, and other effects. Arriving at Amsterdam to embark, he met with a lover of painting, who engaged him to accept a lodging in his house. *Ostade*, obliged by his civilities, quitted

quitted the project of his voyage, and worked several years in making that beautiful set of colored designs, which has since passed into the cabinet of *Jonas Witzen*; where there are several inns, taverns, smoaking-houses, stables, peasants-houses, seen from without, and often within, with an uncommon understanding of color and truth, beyond expression. The pictures of this master are not equal; the middling ones, which are ascribed improperly to him, are of his brother *Isaac*, who was his disciple, and painted in the same taste, without being able to attain the excellence of *Adrian*. He was born at Lubeck, and and lived usually at Haerlem, where death surprised him very young, denying him time to perfect himself.

The city of Amsterdam lost *Adrian Van Ostade* in 1685, aged 75, very much regretted by all true lovers of painting. His prints, engraved by his own hand in aqua fortis, large and small, make a set of fifty-four pieces. *Vischer*, and *Suyderhoef*, and others, have also engraved after him.

WILLIAM DOBSON, a gentleman descended of a family very eminent at that time in St. Albans, was born in St. Andrew's parish, in Holborn, A. D. 1610. Who first instructed him in the use of his Pencil, is uncertain: of this we are well assured, that he was put out very early an apprentice to one Mr. *Peake*, a stationer, and trader in pictures: and that Nature, his best mistress, inclined him so powerfully to the practice of Painting after the life, that had his education been but answerable to his genius, England might justly have been as proud of her *Dobson*, as Venice of her *Titian*, or Flanders of her *Vandyke*. How much he was beholden to the latter of those great men, may easily be seen in all his works; no painter having ever come up so near to the perfection of that excellent master, as this his happy imitator. He was also farther indebted to the generosity of *Vandyke*, in presenting him to king *Charles I.* who took him into his immediate protection, kept him in Oxford, all the while his majesty continued in that city; sat several times to him for his picture; and obliged the prince of Wales, prince *Rupert*, and most of the Lords of his court to do the like. He was a fair, middle-sized man, of a ready wit, and pleasing conversation; was somewhat loose and irregular in his way of living; and notwithstanding the many opportunities which he had of making his fortune

tune, died very poor, at his house in St. Martin's Lane, A. D. 1647, aged 37. It is to be observed of our artist, that as he had the misfortune to want suitable helps in his beginning to apply himself to painting, so he wanted also more encouragement, than the unhappy times he flourished in could afford.

MICHAEL ANGELO PACE, born A. D. 1610, and called *di Campidoglio*, (because of an office he had in the Capitol) was a disciple of *Fioravanti*, and very much esteemed all over Italy, for his admirable talent in painting fruit, and still-life. He died in Rome, A. D. 1670, leaving behind him two sons; of whom *Gio. Baptista*, the eldest was brought up to History-painting, under *Francesco Mola*, and went into the service of the king of Spain: but the other, called *Pietro*, died in his prime, and only lived just long enough to shew, that a few years more would have made him one of the greatest masters in the World.

PIETRO TESTA, was born at Lucca, in the dukedom of Florence, A. D. 1611: and having laid the foundations of painting at home, went very poor to Rome; and spent some time in the school of *Domenichino*; but afterwards fixed himself in that of *Peter Cortona*. He was so indefatigable in his studies, that there was not a piece of Architecture, a statue, a bas-relief, a monument, or the least fragment of antiquity, in, or about Rome, that he had not designed, and got by heart. He was a man of a quick head, a ready hand, and a lively spirit, in most of his performances: but yet for want of science, and good rules to cultivate and strengthen his genius, all those hopeful qualities soon ran to weeds, and produced little else but monsters, chimeras, and wild and extravagant fancies: He attempted very often to make himself perfect in the art of coloring, but never had any success that way; and indeed was chiefly commended for his drawings, and the prints which he etched. He was drowned in the Tyber, A. D. 1650, aged 82. Some said he accidentally fell off from the bank, as he was endeavoring to recover his hat, which the wind had blown into the water; But others who were well acquainted with the morose and melancholy temper of the man, thought it to be a voluntary, and premeditated act.

CHARLES ALPHONSE DU FRESNOY, born at Paris, A. D. 1611, from his infancy gave such extraordinary proofs of his attachment

attachment to the muses, that he would undoubtedly have been the greatest poet in his time, if the art of painting, a mistress equally beloved, had not divided, and weakened his talent. He was about 20 years of age when he learned to design under *Perrier* and *Voûet*; and in 1634 went to Rome, where he contracted an intimate friendship with *Mignard*, as lasting as life. He had a soul not to be satisfied with a superficial knowledge of his art; and therefore he resolved to go to the root, and extract the very quintessence of it. He made himself familiar with the Greek and Latin poets; studied anatomy, and the elements of geometry, with the rules of perspective and architecture; designed after the life, in the academy; after *Raphael*, in the Vatican; and after the antiquities, wherever he found them: and making critical remarks as he gained ground, drew up a body of them in Latin verse, and laid the plan of his incomparable Poem de Arte Graphica. In conformity to the principles therein established, he endeavoured to put his own thoughts in execution. But, as he never had been well instructed in the management of his pencil, his hand was extremely slow; and besides, having employed most of his time in a profound attention to the theory of painting, he had so little left for practice, that his performances (exclusive of his copies after others) do not exceed fifty historical pieces. Of all his compositions his Poem was his favorite; being the fruit of above twenty years study and labor. He communicated it to the masters of greatest note, in all places where he went, and particularly to *Albani* and *Guerchino*, at Bologna. He consulted also the men of letters, and the best authors on painting, as well as the works of the most celebrated professors of the art, before he put his last hand to it. Upon his return home from Italy, in 1656, he seemed very inclinable to give it to the public: but, whether he was persuaded that a translation would make it of more general use, or (upon second thoughts) was unwilling it should go abroad, without the commentary, which he promised us in the poem, it was not printed till after his death, which happened A. D. 1565, aged 54. He had a particular veneration for *Titian*, as the most perfect imitator of nature; and followed him in his manner of coloring, as he did the *Caracci*, in the gusto of design. Never did any French master come so near *Titian*, as *du Fresnoy*. But whatever may be wanting in his pencil, to make him famous in after-ages,

his

his pen has abundantly supplied; and his poem upon Painting will keep his name alive as long as either of those arts shall find esteem in the world.

GIO. FRANCESCO ROMANELLI, born at Viterbo, A. D. 1612, was the favorite disciple of *Peter Cortona*, in whose school there was hardly any one equal to him for correctness of design, or for imitation of the new style of painting, introduced by that famous master. His works are in all places well esteemed, but more especially at Rome; where his presentation of the blessed Virgin, painted in the Vatican, is by strangers judged to be of *Peter Cortona's* hand. Died A. D. 1662, aged 50.

JOHN JOUVENET, a French painter, was the son of *Lawrence Jouvenet*, also a painter, who descended from a race of painters originally of Italy. *John* was born at Rouen in 1614. The elements of his art were taught him by his father, who sent him to Paris, for improvement. In that city he shortly became a very able painter. *Le Brun*, being sensible of his merit, employed him in the pieces which he did for *Lewis XIV.* and presented him to the academy of painting, where he was received with applause; and gave them for his *chef d'œuvre* a picture of *Esther* fainting before *Ahasuerus*, which the academicians reckon one of their best pieces. After having passed through all the offices of the academy, he was elected one of the four perpetual rectors, nominated upon the death of *Mignard*. His genius lay to great works in large and spacious places: which shew that he is to be ranked among the best masters France has produced. His easel pieces are not near so valuable as his large, the vivacity of his genius not suffering him to return to his work in order to finish it; and there are but few of these. Indeed he painted a great many portraits, some of which are in esteem; though he was inferior in that way to several of his contemporaries, who attached themselves particularly to it.

In the latter end of his life, he was struck with a palsy on his right side; so that, after having tried, to no purpose, the virtue of mineral waters, he despaired of being able to paint any longer. However, giving a lecture to one of his nephews, he took the pencil into his left-hand; and, trying to retouch his disciple's piece in some places, the attempt succeeded so well, that it encouraged him to make others: till at length he determined

mined to finish, with his left-hand, a large ceiling which he had begun in the grand hall of the parliament at Rouen, and a large piece of the Annunciation, which we see in the choir of the church of Paris. These are his last works, and they are no ways inferior to any of his best. He died at Paris in 1717, leaving no sons to inherit his genius; but, in default of sons, he had a disciple in his nephew, who after his death was received into the royal academy of painting and sculpture.

SALVATOR ROSA, a Neapolitan, born A. D. 1614, in both the sister-arts of poetry and painting, was esteemed one of the most excellent masters that Italy produced in that century. In the first, his province was satire; in the latter, landscapes, battles, havens, &c. with small history. He was a disciple of *Daniele Falcone* his countryman, an artist of good repute; whose instructions he very much improved by his study after the antiquities, and the works of the most eminent painters who went before him. He was famed for his copious and florid invention, for his solid judgment in the ordering of his pieces, for the genteel and uncommon management of his figures, and his general knowledge in all the parts of painting: but that which gave a more particular stamp to his compositions, was his inimitable liberty of pencil, and the noble spirit with which he animated all his works. Rome was the place where he spent the greatest part of his life; highly courted and admired by all the men of note and quality, and where he died A. D. 1673; aged 59. It is said, he lived a very dissipated youth, and that he even associated with banditti, which course of life naturally led him, by way of retreat, into those wild scenes of nature which he afterwards so nobly described upon canvas. Few of his larger works have found their way into England; but, his paintings being in few hands, he is more generally known by his prints, of which he etched a great number. They consist chiefly of small single figures, and of historical pieces. There is great delicacy in them, both in drawing and etching; but very little strength or general effect.

CARLO (commonly called *Carlino*) *Dolci*, a Florentine, born A. D. 1616, was a disciple of *Jacopo Vignali*, and a man of condition and substance. He had a pencil wonderfully soft and beautiful

beautiful, which he consecrated to divine subjects; having rarely painted any thing else; excepting only some portraits, wherein he succeeded so well, that he was sent for into Germany, to draw the Empresses picture. His talent lay in finishing all his works to a degree of neatness infinitely surprising: but his hand was so extremely slow, that (if we may believe tradition) he had his brain turned, upon seeing the famous *Luca Giordano* dispatch more business in four or five hours, than he himself could have done in so many months. He died A. D. 1686, aged 70.

SIR PETER LELY, an excellent painter of the English school, was born, 1617, at Westphalia in Germany. He was bred up for some time at the Hague, and afterwards committed to the care of one de Grebber. The great encouragement which *Charles I.* gave to the polite arts, and painting in particular, drew him to England in 1641; where he followed his natural genius at first, and painted landscapes, with small figures, as likewise historical compositions; but, after a while, finding face-painting more encouraged, he turned his study that way, and, in a short time, succeeded so well in it, that he surpassed all his contemporaries. By this merit, he became perpetually involved in business, and he was thereby prevented from going into Italy, to finish the course of his studies, which in his younger days he was very desirous of: however, he made himself amends, by getting the best drawings, prints, and paintings, of the most celebrated Italian hands. This he laboured so industriously, that he procured the best chosen collection of any one of his time. Among these were the better part of the *Arundel* collection, which he had from that family, many whereof were sold at his death, at prodigious rates, bearing upon them his usual mark of P. L.; and the advantage, he reaped from it, appears from that admirable style which he acquired by daily conversing with the works of those great masters. In his correct design and beautiful coloring, but more especially in the graceful airs of his heads, and the pleasing variety of his postures, together with his genteel and loose management of draperies, he excelled most of his predecessors: yet the critics remark, in almost all his faces a languishing air and a drowsy sweetness peculiar to himself, for which they reckon him a mannerist; and he retained

a little

a little of the greenish cast in his complexions, not easily forgetting the colors he had used in his landscapes; which last fault, how true soever at first, it is well known he left off in his latter days. But whatever of this kind may be objected to this painter, it is certain his works are in great esteem in other parts, as well as in England, and are both equally valued and envied; for, at that time, no country exceeded his perfections, as the various Beauties of the age, represented by his hand, sufficiently evince. He frequently did the landscapes in his own pictures after a different manner from others, and better than most could do. He was likewise a good history-painter, as many pieces now among us shew. His crayon pictures were also admirable, and those are commonly reckoned the most valuable of his pieces, which were done entirely by his own hand, without any other assistance. Philip earl of Pembroke, then lord-chamberlain, recommended him to Charles I. whose picture he drew, when prisoner at Hampton-court. He was also much favored by Charles II. who made him his principal painter, knighted him, and would frequently converse with him, as a person of good natural parts and acquired knowledge. He was well known to, and much respected by, persons of the greatest eminence in the kingdom. He became enamored of a beautiful English lady, to whom he was, some time after, married; and he purchased an estate at Kew, in the county of Surry, (his family remains there still,) to which he often retired in the latter part of his life. He died of an apoplexy in 1680, at London, and was buried at Covent-garden church, where there is a marble monument erected to his memory, with his bust, carved by Mr. Gibbons, and a Latin epitaph, written, as is said, by Mr. Flatman.

EUSTACHE LE SUEUR, one of the best painters which the French nation has produced, was born at Paris in 1617, and studied the principles of his art under *Simon Vouet*, whom he infinitely surpassed. It is remarkable, that *Le Sueur*, was never out of France, and yet he carried his art to perfection. His works shew a grand gusto of design, which was formed upon antiquity, and after the best Italian masters. He invented with ease, and his execution was always worthy of his designs, he was ingenuous, discreet, and delicate, in the choice of his objects. His attitudes are simple and noble; his expressions, fine, singular, and very well adapted to the subject. His draperies are set after the gout of *Raphael's* last works. He knew little

of the local colors, or the *claro obscuro*: but he was so much master of the other parts of painting, that there was a great likelihood of his throwing off *Vouet's* manner entirely, had he lived longer, and once relished that of the Venetian school; which he would certainly have imitated in his coloring, as he imitated the manner of the Roman school in his designing. For, immediately after *Vouet's* death, he perceived that his master had led him out of the way; and by considering the antiques that were in France, and also the designs and prints of the best Italian masters, particularly *Raphael*, he acquired a more refined style and a happier manner. *Le Brun* could not forbear being jealous of *Le Sueur*, who did not mean however to give any man pain; for he had great simplicity of manners, much candor, and exact probity. His principal works are at Paris, where he died the 30th of April 1655, thirty-eight years of age. The life of *St. Bruno*, in the cloister of the Carthusians at Paris, is reckoned his master-pieces. They are now in the Louvre.

JOHN GREENHILL, a very ingenious English painter, was descended from a good family in Salisbury, where he was born. He was the most excellent of all the disciples of *Sir Peter Lely*, who is said to have considered him so much as a rival, that he never suffered him to see him paint. *Greenhill*, however, prevailed with *Sir Peter* to draw his wife's picture, and took the opportunity of observing how he managed his pencil; which was the great point aimed at. This gentleman was finely qualified by nature, for both the sister-arts of painting and poetry; but death taking advantage of his loose and unguarded manner of living, snatched him away betimes; and only suffered him just to leave enough of his hand, to make us wish he had been more careful of a life so likely to do great honor to his country. This painter won so much on the celebrated *Mrs. Behn*, that she endeavored to perpetuate his memory by an elegy, to be found among her works. We know not the year either of his birth or death.

WILLIAM FAITHORNE, an ingenious English engraver and painter, flourished in the 17th century. After the civil wars broke out, he went into the army; when being taken prisoner in Basing-house, and refusing to take the oaths to *Oli-ver*, he was banished into France. He studied several years under the famous *Champagne*, and arrived to very great correctness of drawing. He was also a great proficient in engraving,

ing, as likewise in painting, especially in miniature, of which there are many specimens now extant in England. He died in Black-friars, in 1691, when he was near 75 years of age.

William Faithorne the son, who performed chiefly in mezzotinto, has often been confounded with his father.

SEBASTIAN BOURDON, an eminent French painter, born at Montpellier in 1610, had a genius so fiery, that it would not let him reflect sufficiently, nor study the essentials of his art so much, as was necessary to render him perfect in it. He was seven years at Rome, but obliged to leave it before he had finished his studies, on account of a quarrel. However, he acquired so much reputation by his works, both in landscape and history, that, upon his return to France, he had the honor of being the first who was made rector of the royal academy of painting and sculpture at Paris. The fine arts being interrupted by the civil wars in France, he travelled to Sweden, where he stayed two years. He was very well esteemed, and nobly presented, by that great patroness of arts and sciences, queen *Christiana*, whose portrait he made. He succeeded better in landscapes than in history-painting. His pieces are seldom finished; and those that are so, are not always the finest. He laid a wager with a friend, that he would paint twelve heads after the life, and as big as the life, in one day; he won it: and these heads are said not to be the worst things he ever did. He drew a vast number of pictures. His most considerable pieces are "The Gallery of *M. de Bretonvilliers*," in the isle of Notre-Dame; and "The seven Works of Mercy," which he etched himself. But the most esteemed of all his performances is; "The Martyrdom of St. *Peter*," drawn for the church of Notre-Dame: it is kept as one of the choicest rarities of that cathedral. *Bourdon* was a Calvinist; much valued and respected, however, in a Popish country, because his life and manners were good. He died in 1673, aged 54.

CHARLES LE BRUN, an illustrious French painter, was of Scottish extraction, and born in 1619. His father was a statuary by profession. At three years of age, it is reported that he drew figures with charcoal; and at twelve he drew the picture of his uncle so well, that it still passes for a fine piece. His father being employed in the gardens at Segulier, and having brought his son along with him, the chancellor of that name took a liking to him, and placed him with *Simon Vouet*, an eminent painter, who was

greatly surprised at young *Le Brun*'s amazing proficiency. He was afterwards sent to Fontainebleau, to take copies of some of *Raphael*'s pieces. The chancellor sent him next to Italy, and supported him there for six years. *Le Brun*, in his return, met with the celebrated *Poussin*, by whose conversation he greatly improved himself in his art, and contracted a friendship with him which lasted as long as their lives. Cardinal *Mazarine*, a good judge of painting, took great notice of *Le Brun*, and often sat by him while he was at work. A picture of *St. Stephen*, which he finished in 1651, raised his reputation to the highest pitch. Soon after this, the king, upon the representation of *M. Colbert*, made him his first painter, and conferred on him the order of *St. Michael*. His majesty employed two hours every day in looking upon him, whilst he was painting the family of *Darius* at Fontainebleau. About 1662, he began his five large pieces of the history of *Alexander* the Great, in which he is said to have set the actions of that conqueror in a more glorious light than *Quintus Curtius* in his history. He procured several advantages for the royal academy of painting and sculpture at Paris, and formed the plan of another for the students of his own nation at Rome. There was scarce any thing done for the advancement of the fine arts in which he was not consulted. It was through the interest of *M. Colbert*, that the king gave him the direction of all his works, and particularly of his royal manufactory at the Gobelins, where he had a handsome house, with a genteel salary assigned to him. He was also made director and chancellor of the royal academy, and shewed the greatest zeal to encourage the fine arts in France. He was endowed with a vast inventive genius, which extended itself to arts of every kind. He was well acquainted with the history and manners of all nations. Besides his extraordinary talents, his behaviour was so genteel, and his address so pleasing, that he attracted the regard and affection of the whole court of France; where by the places and pensions conferred on him by the king, he made a very considerable figure. He died at his house in the Gobelins, in 1690, leaving a wife but no children. He was author of a curious treatise "Of Physiognomy;" and of another, "Of the Characters of the Passions."

The paintings which gained him the greatest reputation were, besides what we have already mentioned, those which he finished at Fontainebleau, the stair-case at Versailles, but especially the grand

grand gallery there, which was the last of his works, and is said to have taken him up fourteen years. A more particular account of these, or a general character of his other performances, would take up too much room here. Those who want further satisfaction on this subject, may consult the writings of his countrymen, who have been very lavish in his praises; and very full in their accounts of his works.

PHILIP WOUVERMANS, an excellent painter of Holland, was born at Haerlem in 1620, and was the son of *Paul Wouvermans*, a tolerable history-painter; of whom, however, he did not learn the principles of his art, but of *John Wynants*, an excellent painter of Haerlem. It does not appear that he ever was in Italy, or ever quitted the city of Haerlem; though no man deserved more the encouragement and protection of some powerful prince than he did. He is one instance, among a thousand, to prove, that oftentimes the greatest merit remains without either recompence or honor. His works have all the excellencies we can wish, high finishing, correctness, agreeable composition, and a taste for coloring, joined with a force that approaches to the *Caracci's*. The pieces he painted in his latter time have a grey or bluish cast: they are finished with too much labor, and his grounds look too much like velvet; but those he did in his prime are free from these faults, and equal in coloring and correctness to any thing Italy can produce. *Wouvermans* generally enriched his landscapes with huntings, halts, encampment of armies, and other subjects where horses naturally enter, which he designed better than any painter of his time: there are also some battles and attacks of villages by his hand. These beautiful works, which gained him great reputation, did not make him rich: on the contrary, being charged with a numerous family, and but indifferently paid for his work, he lived very meanly; and though he painted very quick, and was very laborious, he had much ado to maintain himself. The misery of his condition determined him not to bring up any of his children to painting: in his last hours, which happened at Haerlem in 1668, he burnt a box filled with his studies and designs; saying, "I have been so ill paid for my labors, that I would not have those designs engage my son in so miserable a profession."

NICHOLAS MIGNARD, an ingenious French painter, was born at Troyes; whence, having learned the rudiments of his art, he

he went to Italy. On his return he married at Avignon; which occasioned him to be called *Mignard* of Avignon. He was afterwards employed at the court and at Paris, and became rector of the academy of painting. He excelled principally in coloring; and there are a great number of portraits and historical pieces of his doing. He died of a dropsy, 1668, leaving behind him a brother, *Peter Mignard*; who succeeded Mr. *le Brun*, in 1690, as first painter to the king, and as director and chancellor of the royal academy of painting. He died March 13, 1695, aged 84. His portraits are extremely beautiful.

CAVALIER GIACINTO BRANDI, born at Poli, in the ecclesiastical state, A. D. 1623, was one of the best masters that came out of the school of *Lanfranc*. And his performances in the cupolas and ceilings of several of the Roman churches, and palaces, are sufficient evidence, that there was nothing wanting, either in his head, or hand, to merit the reputation and honor he acquired. Died A. D. 1691, aged 68.

PETER PAUL PUGHET, one of the greatest painters that France ever produced, though not mentioned by any of their own writers, was born at Marseilles in 1623. We have no account of his education in this art; but in his manner he resembled *Michael Angelo*, without imbibing his faults; being both more delicate and more natural than that great master: like whom too, *Pughet* united the talents of painting, sculpture and architecture. Not contented with animating the marble, and rendering it in appearance flexible as flesh itself; when he was called upon to exert his skill, he raised and adorned palaces, in a manner that proved him a judicious architect; and, when he committed the charming productions of his imagination to canvas, he painted such pictures as the delighted beholder was never tired with viewing. He died in the place of his birth, 1695.

PHILIPPO LAURO was born in Rome, A. D. 1623, and trained up to painting under his brother-in-law *Angelo Carosello*, whom he assisted in a great many of his works: and always acquitted himself with deserved applause. But, upon leaving his master, he pursued his own genius, in a style quite different from him; and contracting his talent into a narrower compass, confined his pencil to small figures, and histories in little. He lived for the most part in Rome; highly valued for his rich vein of invention, and accurate judgment; for the purity of his outline

line, the delicacy of his coloring, and the graceful spirit that brightened all his compositions. Died A. D. 1694, aged 71.

CARLO MARATTI was born at Camorano, near Ancona, A. D. 1625. He came a poor boy to Rome, at eleven years of age: and at twelve recommended himself so advantageously to *Andrea Sacchi*, by his designs after *Raphael*, in the Vatican; that he took him into his school; where he continued his studies five and twenty Years, to the death of his master. His graceful and beautiful ideas were the occasion of his being generally employed in painting *Madonnas* and female saints. Hence *Salvator Rosa* satyrically nick-named him *Carluccio della Madonna*. This he was so far from reckoning a diminution of his character, that in the inscription on his monument at Termini (placed there by himself, nine years before his decease) he calls it "gloriosum Cognomentum," and professes his particular devotion to the blessed Virgin. He possessed an excellent style, great elegance of handling, and correctness of out-line. From the finest statues and pictures, he had made himself master of the most perfect forms, and most charming airs of heads: which he sketched with as much ease, and grace, as *Parmegiano*; excepting that author's profiles. He has produced a nobler variety of draperies, more artfully managed, more richly ornamented, and with greater propriety, than even the best of the moderns. He was inimitable in adorning the head, and, in the disposal of the hair: and his elegant forms, of hands and feet, (so truly in character) are hardly to be found in *Raphael* himself. Among the many excellent talents which he possessed, gracefulness was the most conspicuous. And to him may be applied, what *Pausanias* tells us was to *Apelles*: "That such and such a master surpassed in some particulars of the art, but in gracefulness he was superior to them all." 'Tis endless to recount the celebrated pieces of this great man: which yet might have been much more numerous, had he been as intent upon acquiring riches, as fame. He executed nothing slightly, often changed his design, and almost always for the better: and therefore his pictures were long in hand. It had been objected by some critics, that his works, from about the seventieth year of his age, were faintly and languidly colored. But he knew by experience, that shadows gain strength, and grow deeper by time; and he lived long enough to see his pieces confute their error.

He

He made several admirable portraits of popes, cardinals, and other people of distinction; from whom he received the highest testimonies of esteem: as he likewise did from almost all the monarchs, and princes of Europe, in his time. In his younger days (for subsistence) he etched a few prints, as well of his own invention, as after others, with equal spirit and correctness. He was appointed keeper of the paintings in the pope's chapel, and the Vatican, by *Innocent XI*: confirmed therein by his successors; and received the additional honor of knighthood, from the pope. He erected two noble monuments, for *Raphael* and *Hannibal*, at his own expence, in the Pantheon. And how well he maintained the dignity of his profession, appears by his answer to a Roman prince, who taxed him with the excessive price of his pictures. He told him, "there was a vast debt due from the world, to the famous Artists, his predecessors: and that he, as their rightful successor, was come to claim those arrears." His abilities, in painting, were accompanied with a great many Christian and moral virtues: and particularly with an extensive charity, which crowned all the rest. Died A. D. 1713., aged 88.

His chief disciples were *Nicolo Berettoni*, who died long before him, and *Giuseppe Chiari*. The former carried coloring to a great height; especially in his frescos, at the *Altieri* palace. 'Tis said indeed, his master was his constant coadjutor: and his works have succeeded the better for it.

LUCA GIORDANO, was born in 1632, at Naples, in the neighbourhood of *Joseph Ribera*, (i. e. *Spagnoletto*) whose works attracted him so powerfully, that he left his childish amusements for the pleasure he found in looking on them. So manifest an inclination for painting determined his father, a middling painter, to place him under the directions of that master; with whom he made so great advances, that at seven years old, his productions were surprising. But hearing of those excellent paintings that are at Venice and Rome, he quitted Naples privately, to go to Rome. He attached himself to the manner of *Pietro da Cortona*, whom he assisted in his great works. His father, who had been looking for him, at last found him at work in St. Peter's church. From Rome, they set out together to Bologna, Parma, and lastly to Venice: at every place *Luca* made sketches and studies, from the works of all the great masters, but especially *Paul Veronese*, whom he always proposed for his model. It is said, that *Giordano*

had

had been so great a copier, that he had designed the rooms and apartments of the Vatican a dozen times, and the battle of *Constantine* twenty. He also went to Florence, where he began afresh to study, copying the works of *Leonardo da Vinci*, *Michael Angelo*, and *Andrea del Sarto*. He went back to Rome, whence after a very short stay, he returned to Naples; and there married against his father's inclinations, who apprehended such an engagement might lessen his attention to his profession. After seeing the paintings at Rome and Venice, *Luca* quitted his master's manner, and formed to himself a taste and manner, which partook somewhat of all the other excellent masters; whence *Bellori* calls him the ingenious bee, who extracted his honey from the flowers of the best artists. His reputation was soon so well established, that all public works were entrusted to him, and he executed them with the greatest facility and knowledge.

Some of his pictures being carried into Spain, so much pleased *Charles II.* that he engaged him to his court in 1692, to paint the Escorial, in which he acquitted himself as a great painter. The king and queen often went to see him work, and commanded him to be covered in their presence. In the space of two years, he finished the ten arched roofs and the stair-case of the Escorial. He afterwards painted the grand saloon of *Buen Retiro*; the sacristy of the great church of Toledo; the chapel of the lady of Atocha; the ceiling of the royal chapel at Madrid; and several other works. He was so engaged to his business, that he did not even rest from it on holidays, for which being reproached by a painter of his acquaintance, he answered, "If I was
"to let my pencils rest, they would grow rebellious, and I should
"not be able to bring them to order without trampling on
"them." His lively humor and smart repartees amused the whole court. The queen of Spain, one day enquiring after his family, wanted to know what sort of a woman his wife was? *Giordano* painted her on the spot in a picture he was at work upon, and shewed her to the queen; who was the more surprised, as she had not perceived what he was about, and was so pleased, that she took off her pearl necklace and desired him to present his wife with it in her name. He had so happy a memory, that he recollected the manners of all the great masters; and had the art of imitating them so well, as to occasion frequent mistakes.

The king shewed him a picture of *Bassano*, expressing his concern that he had not a companion: *Giordano* painted one for him so exactly in *Bassano's* manner, that it was taken for a picture of that master.

The great works *Giordano* had executed in Spain, gave him still greater reputation when he returned to Naples; so that he could not supply the eagerness of the citizens, though he worked so quick. The Jesuits, who had bespoke a picture of St. *Francis Xavier*, complaining to the viceroy that he would not finish it, and that it ought to be placed on the altar of that saint on his festival, which was just at hand; finding himself pressed on all hands, he painted this piece in a day and a half. Oftentimes he painted a virgin holding a Jesus, and without any rest, in an hour's time would finish a half-length; and for dispatch, not waiting the cleaning of his pencils, would lay on his colours with his finger. His manner had great lightness and harmony: he understood fore-shortening, but as he trusted to the great practice of his hand, he often exposed to the public, pictures that were very indifferent, and very little studied; in which he appears also to have been incorrect, and little acquainted with anatomy. Nobody ever painted so much as *Giordano*, not even *Tintoret*; his school grew into such repute, that there was a great resort to it from Rome and all quarters: he loved his disciples, whose works he touched with great readiness, and assisted them with his designs, which he gave them with pleasure. His generosity prompted him to make presents of altar-pieces to churches, that were not able to purchase them. He painted gratis, the cupola of St. Bridget for his reputation, and touched it over a second time. By a particular dexterity, that roof, which is rather flat, seems very much elevated, by the lightness of the clouds which terminate the perspective.

Two Neapolitans, having sat for their pictures, neglected to send for them when they were finished. *Giordano*, having waited a great while, without hearing from them, painted an ox's head on one, and a Jew's cap on the other, and exposed them to view in that manner: on the news whereof they brought him the money, begging him to efface the ridiculous additions. Though his humor was gay, he always spoke well of his brother painters, and received any hints that were given him with great candor and docility. The commerce he had with several men of learning

ing was of great use to him : they furnished him with elevated thoughts, reformed his own, and instructed him in history and fable, which he had never read. His labors were rewarded with great riches, which he left to his family, who lost him at Naples in 1705, when he was 73. His monument is in the church of St. Bridget, before the chapel of St. *Nicolas de Bari*, which is all of his hand.

CIRO FERRI, a Roman, born A. D. 1628, a faithful imitator of *Peter Cortona*, under whom he was bred : and to whom he came so near in his ideas, his invention, and his manner of painting, that he was chosen (preferably to *Peter Tessa*, and *Romanelli*, his fellow disciples) to finish those pictures, which his master left imperfect at his death. He had an excellent taste in architecture, and drew several designs for the public. He made cartoons for some of the Mosaic-works in the Vatican : and having in a great many noble performances distinguished himself, by the beauty and fertility of his genius, died A. D. 1690, aged 62.

CHRISTOPHER WREN, a learned and most illustrious English architect and mathematician, was descended from an ancient family of that name at Binchester, in the bishopric of Durham. *Christopher* was born at Knoyle, October 20, 1632 ; and while very young, discovered a surprising turn for learning, especially for the mathematics. He was sent to Oxford, and admitted a gentleman commoner at Wadham-college, at about fourteen years of age ; and the advancement he made there in mathematical knowledge, before he was sixteen, was very extraordinary, and even astonishing.

August 1657, he was chosen professor of astronomy in Greham-college ; and his lectures, which were much frequented, tended greatly to the promotion of real knowledge.

Among his other eminent accomplishments, he had gained so considerable a skill in architecture, that he was sent for the same year from Oxford, by order of *Charles II.* to assist Sir *John Denham*, surveyor-general of his majesty's works.

In 1663, he was chosen fellow of the Royal-Society ; being one of those who were first appointed by the council, after the grant of their charter.

In 1665, he went over to France, where he not only surveyed all the buildings of note in Paris, and made excursions to other places,

places, but took particular notice of what was most remarkable in every branch of mechanics, and contracted acquaintance with all the considerable virtuosi. Upon his return home, he was appointed architect, and one of the commissioners for the reparation of *St. Paul's* cathedral. Within a few days after the fire of London, September 2, 1666, he drew a plan for a new city.

Upon the decease of Sir *John Denham*, in March 1688, he succeeded him in the office of surveyor-general of his majesty's works. The theatre at Oxford will be a lasting monument of his great abilities as an architect; which curious work was finished in 1669. In this structure the admirable contrivance of the flat roof, being eighty feet over one way, and seventy the other, without any arched work or pillars to support it, is particularly remarkable. But the conflagration of the city of London gave him many opportunities afterwards of employing his genius in that way; when, besides other works of the crown, continued under his care, the cathedral of *St. Paul*, the parochial churches, and other public structures, which had been destroyed by that dreadful calamity, were rebuilt from his designs, and under his direction; in the management of which affair, he was assisted in the measurements, and laying out of private property, by the ingenious Mr. *Robert Hooke*.

About the year 1675, he married the daughter of Sir *Thomas Coghill*, of Blechington in Oxfordshire, by whom he had one son of his own name; and she dying soon after, he married a daughter of *William* lord *Fitz-William*, baron of Lifford in Ireland, by whom he had a son and a daughter. In 1686 he was chosen president of the Royal Society; afterwards appointed architect and commissioner of Chelsea-college; and in 1684, principal officer and comptroller of the works in the castle of Windsor. He sat twice in parliament, as a representative for two different boroughs; first, for Plympton in Devonshire in 1685, and again in 1700 for Melcomb Regis in Dorsetshire. He died February 25, 1723, aged 91, and was interred with great solemnity in *St. Paul's* cathedral, in the vault under the south wing of the choir, near the east end.

Among the many public buildings (50 or 60) erected by him in the city of London, the church of *St. Stephen* in Walbroke, that of *St. Mary* le Bow, the Monument, and the cathedral of *St. Paul*, have more especially drawn the attention of foreign connoisseurs

connoisseurs. The church of Walbroke, is famous all over Europe, and is justly reputed his master-piece. Perhaps Italy itself can produce no modern building that can vie with this in taste or proportion: and foreigners justly call our judgment in question, for understanding its graces no better. The steeple of *St. Mary le Bow*, is particularly grand and beautiful. The Monument is a pillar of the Doric order; the pedestal is 40 feet high, the diameter of the column 15 feet, and the altitude of the whole 202; It was begun in 1671, and finished in 1677. Of *St. Paul's* church, the first stone was laid the 21st of June 1675; the body finished, and the cross set up, in 1711.

JOHN RILEY, born in London, A. D. 1646, was instructed in the first rudiments of painting by Mr. *Zouft* and Mr. *Fuller*; but left them while he was very young, and began to practise after the life: yet acquired no great reputation, till after the death of Sir *Peter Lely*, whom he succeeded in the favor of king *Charles II.* Upon the accession of king *William* and queen *Mary* to the crown, he was sworn their majesties principal painter; which place he had not enjoyed in the preceeding reign, though king *James*, and his queen, were both pleased to be drawn by his hand. He was very diligent in the imitation of nature; and by studying the life, rather than following any particular manner, arrived to a pleasant, and most agreeable style of painting. His peculiar excellence was a head, and especially the coloring part. He was a gentleman extremely courteous in his behavior, engaging in his conversation, and prudent in his actions. He was a dutiful son, an affectionate brother, a kind master, and a faithful friend. He never was guilty of a piece of vanity (too common among artists) of saying mighty things on his own behalf; but contented himself with letting his works speak for him; he died of the gout, A. D. 1691, aged 45.

FRANCIS LE MOINE, an excellent French painter, was born at Paris in 1688, and trained up under *Galloche*, professor of the academy of painting, of which he himself became afterwards professor. *Le Moine* painted the grand saloon, which is at the entrance into the apartments of Versailles, and which represents the apotheosis of *Hercules*. He was four years about it; and the king, to shew how well pleased he was with it, made him his first painter in 1736, and some time after added a pension of 3000 livres to the 600 he had before. A fit of lunacy seized this

this painter the year after, during which he run himself through with his sword, and died, June 4, 1737, aged 49.

WILLIAM HOGARTH was born in 1697, or 1698, in the parish of St. Martin Ludgate. "He was bound," says Mr. *Walpole*, "to a mean engraver of arms on plate." Probably choosing this occupation, as it required some skill in drawing, which he contrived assiduously to cultivate.

During his apprenticeship, he set out one Sunday, with two or three companions, on an excursion to Highgate. The weather being hot, they went into a public-house, where they had not been long, before a quarrel arose between some persons in the same room. One of the disputants struck the other on the head with a quart pot, and cut him very much. The blood running down the man's face, together with the agony of the wound, which had distorted his features into a most hideous grin, presented *Hogarth*, who shewed himself thus early "apprised of the mode " nature had intended he should pursue," with too laughable a subject to be overlooked. He drew out his pencil and produced on the spot one of the most ludicrous figures that ever was seen: being an exact likeness of the man, his antagonist, and the principal persons gathered round him.

It is presumed that he began business, on his own account, at least as early as 1720. His first employment seems to have been the engraving of arms and shop-bills. The next step was to design and furnish plates for booksellers.

It was Mr. *Hogarth's* custom to sketch out on the spot any remarkable face which particularly struck him: being once at the Bedford-coffee-house, he was observed to draw something with a pencil on his nail, which proved to be the countenance (a whimsical one) of a person who was then at a small distance.

While *Hogarth* was painting the "Rake's Progress," he had a summer residence at Isleworth; and never failed to question the company who came to see these pictures, if they knew for whom one or another figure was designed. When they guessed wrong, he set them right.

In 1730, Mr. *Hogarth* married the only daughter of Sir *James Thornhill*, by whom he had no child. This union, indeed, was a stolen one, and consequently without the approbation of Sir *James*, who, considering the youth of his daughter, then barely 18, and the slender finances of her husband, as yet an obscure

secure artist, was not easily reconciled to the match. Soon after this period, however, he began his "*Harlot's Progress*" (the coffin in the last plate is inscribed Sept. 2, 1731); and was advised by lady *Thornhill* to have some of the scenes in it placed in the way of his father-in-law. Accordingly, one morning early, Mrs. *Hogarth* undertook to convey several of them into his dining-room. When he arose, he enquired from whence they came, and being told by whom they were introduced, he cried out, "Very well; the man who can furnish representations like these, can also maintain a wife without a portion." He designed this remark as an excuse for keeping his purse-strings close; but, soon after, became reconciled and generous to the young people.

Soon after his marriage, *Hogarth* had summer lodgings at South Lambeth; and, being intimate with Mr. *Tyers*, contributed to the improvement of the Spring-Gardens at Vauxhall, by the hint of embellishing them with paintings, some of which were the suggestions of his own truly comic pencil. For his assistance, Mr. *Tyers* gratefully presented him with a gold ticket of admission for himself and his friends, inscribed

IN PERPETUAM BENEFICII MEMORIAM.

In 1733, his genius became conspicuously known. The third scene of his "*Harlot's Progress*" introduced him to the notice of the great. At a board of treasury which was held a day or two after the appearance of that print, a copy of it was shewn by one of the lords, as containing, among other excellencies, a striking likeness of Sir *John Gonsen*. It gave universal satisfaction; from the treasury each lord repaired to the print-shop for a copy of it, and *Hogarth* rose completely into fame.

In this work he launches out his young adventurer a simple girl upon the town, and conducts her through all the vicissitudes of wretchedness to a premature death. This was painting to the understanding and to the heart; none had ever before made the pencil subservient to the purposes of morality and instruction; nor was the success of *Hogarth* confined to his persons. One of his excellencies consisted in what may be termed the furniture of his pieces; for as in sublime and historical representations the fewer trivial circumstances are permitted to divide the spectator's attention from the principal figures, the greater is their force; so in scenes copied from familiar life, a proper variety of little domestic images contributes to throw a degree of verisimilitude on the whole. "*The Rake's levee-room*," says Mr. *Walpole*,
 "the

"the nobleman's dining room, the apartments of the husband and wife in *Marriage à la Mode*, the alderman's parlor, the bed-chamber, and many others, are the history of the manners of the age." The novelty and excellence of *Hogarth's* performances soon tempted the needy artist and print-dealer to avail themselves of his designs, and rob him of the advantages which he was entitled to derive from them. This was particularly the case with the "*Midnight Conversation*," the "*Harlot's*" and "*Rake's Progresses*," and others of his early works. To put a stop to depredations like these on the property of himself and others, and to secure the emoluments resulting from his own labors, he applied to the legislature, and obtained an act of parliament, 8 *George II.* chap. 38, to vest an exclusive right in designers and engravers, and to restrain the multiplying of copies of their works without the consent of the artist.

In 1745, *Hogarth*, sold about 20 of his capital pictures by auction; and in the same year acquired additional reputation by the six prints of "*Marriage à la Mode*."

Hogarth had projected a "*Happy Marriage*," by way of counterpart to his "*Marriage à la Mode*;" but never finished it.

Soon after the peace of Aix la Chapelle, he went over to France, and was taken into custody at Calais, while he was drawing the gate of that town. a circumstance which he has recorded in his picture, intitled, "*O the Roast Beef of Old England!*" published March 26, 1749. He was actually carried before the governor as a spy, and, after a very strict examination, committed a prisoner to Granville, his landlord, on his promising that *Hogarth* should not go out of his house till he was to embark for England.

In 1753, he published in 4to, "*The Analysis of Beauty*," "written with a view of fixing the fluctuating ideas of taste." In this performance he shews, that a curve is the line of beauty, and that round swelling figures are most pleasing to the eye; his opinion has been countenanced by subsequent writers.

About 1757, his brother-in law, Mr. *Thornhill*, resigned the place of king's serjeant painter in favor of Mr. *Hogarth*.

The last memorable event in our artist's life, was his quarrel personal and political with Messrs. *Wilkes* and *Churchill*; but, At the time these hostilities were carrying on in a manner so virulent and disgraceful to all the parties, *Hogarth* was visibly declining

clining in his health. In 1762, he complained of an inward pain, which, continuing, brought on a general decay that proved incurable. This last year of his life he employed in retouching his plates, with the assistance of several engravers whom he took with him to Chiswick. Oct. 25, 1764; he was conveyed from thence to Leicester-fields, in a very weak condition, yet remarkably chearful; and, receiving an agreeable letter from the American Dr. *Franklin*, drew up a rough draught of an answer to it; but going to bed, he was seized with a vomiting, upon which he rung his bell with such violence that he broke it, and expired about two hours afterwards. He was interred in the church-yard, at Chiswick where a monument is erected to his memory, with an inscription by his friend Mr. *Garrick*.

It may be truly observed of *Hogarth*, that all his powers of delighting were restrained to his pencil. Having rarely been admitted into polite circles, none of his sharp corners had been rubbed off, so that he continued to the last a gross uncultivated man. The slightest contradiction transported him into a rage. He is said to have beheld the rising eminence and popularity of Sir *Joshua Reynolds* with a degree of envy; and, if we are not misinformed, frequently spoke with asperity both of him and his performances. Justice, however, obliges us to add, that our artist was liberal, hospitable, and the most punctual of paymasters; so that, in spite of the emoluments his works had procured him he left but an inconsiderable fortune to his widow.

Hogarth made one essay in sculpture. He wanted a sign to distinguish his house in Leicester-fields; and thinking none more proper than the Golden Head, out of a mass of cork, made up of several thicknesses compacted together, he carved a bust of *Vandyke*, which he gilt and placed over his door.

There are three large pictures by *Hogarth*, over the altar in the church of St. *Mary Redcliff* at Bristol.

SIR JOSHUA REYNOLDS was born at Plympton in Devonshire July 16, 1723, his father kept a school there, and had a numerous family: but being sensible of his son *Joshua's* genius for literature, and drawing, he sent him to the university, designing him for the church. Soon after he grew fond of painting; and chose it as a profession, after reading *Richardson's* Theory of Painting.

About 1742, he became a pupil of Mr. *Hudson*: and about 1749 went to Italy, in company with, and under the patronage

of, commodore (afterwards lord) *Keppel*. He returned in 1752 to England: and by means of commodore *Keppel*, and lord *Edgumbe*, he was soon introduced into the best line of portrait painting: wherein he became the most popular painter not only in England but in Europe.

In 1764, he promoted the literary club, of which many eminent men were members; being honored by the friendship of most of the literati of England.

He was long a distinguished exhibitor in the Royal Society of Artists: but in 1769, when the present Royal Academy was founded, Mr. *Reynolds* was appointed President; and was knighted. His first discourse from the chair was delivered on the opening, January 2, 1769. He also delivered a discourse annually on the distribution of the prizes to the students: his last was December 10, 1790. These have been published.

About 1770, Sir *Joshua* proposed the ornamenting of St. *Paul's* with pictures, by himself and others; but the bishop of London declined it.

In 1782, he enriched Mr. *Mason's* translation of *Fresnoy* with very valuable notes. In 1785, Sir *Joshua* visited Flanders, and there purchased, at a great sale, many pictures taken from religious houses, &c. by the emperor *Joseph II.*

In 1790, after a contest among the academicians, he resigned his chair as president; but was persuaded by the majority to resume it, after a little time, and some explanation; but finding his eye-sight fail him, he again resigned, November 15, 1791. Nevertheless the academy rather chose as more respectful, that he should appoint a deputy, than that he should totally withdraw. He died February 23, 1792, and was buried in no little state in St. *Paul's* church, the whole academy, and many private persons attending the procession in coaches, &c.

As a portrait-painter, Sir *Joshua* will always rank high in respect of taste, genius and freedom: but his pictures will not so well inform posterity of his merit, as the prints engraved after them: as a history-painter (in which branch he practised towards the close of his life) he shewed he was capable of great things; and he has made us regret that his performances are so few. He was friendly, and encouraging to young artists; and if report say true, his benevolence was known by most of the profession. His character and abilities rendered his loss considerable, not only to the circle of his friends, but to the nation, and to the arts.

ALPHABETICAL INDEX

OF

MODERN MASTERS.

	Page.		Page.
A LBANI	95	Cellini	67
Alberti (Cherubino)	81	Champagne	113
— (Leon Baptista)	40	Cimabue	34
Arpino (Gioseppe da)	86	Ciro Ferri	139
Alipius	33	Clovio Julio	64
Antonello da Messina	40	Claude Gille (Lorain)	111
Badaloechi (Sisto)	99	Cooper (Samuel)	121
Bandinelli (Baccio)	56	Correggio	58
Bamboccio	102	Cosimo (Pietro di)	43
Barocci (Federico)	77	Cortona (Pietro)	100
Bartolomeo (Fra.)	47	Dobson	123
— Giacomo,	71	Domenichino	97
— Francesco	72	Dolci (Carlo)	127
Bassano { Gio. Battista,	72	Dou	117
— Girolamo,	72	Durer (Albert)	47
— Leandro,	72	Dughet (Gaspar)	112
Battaglie (M. Angelo)	111	Elsheimer	91
Bellino { Gentile	41	Entinopos	33
— Giovanni	41	Ercole Procaccini	85
Berettini (Pietro)	106	Eyk (Johannes ab)	40
Bernini	107	Faithorne	130
Bordone (Paris)	73	Farinato (Paolo)	76
Borgognone	115	Ferri Ciro	139
Bourdon (Sebastian)	131	Fetti (Domenico)	102
Bramante	43	Francia (Raibolini)	46
Brandi (Giacinto)	134	Franco (Battista)	59
Brueghel	89	Fresnoy (C. Alphonse)	124
Bril { Matthew	80	Gaddi { Gaddo	37
— Paul	80	— Taddeo	37
Brouwer	120	Gaspar Poussin	112
Brun (Charles le)	131	Gentileschi { Oratio	94
Brunelleschi	40	— Artemisia	95
Buffalmaco	40	Ghirlandaio (Domenico)	40
Euonarruoti (M. Angelo)	49	Giorgione	51
— Paolo	74	Giordano (Luca)	136
Caliari { Benedetto	—	Gioseppino	86
— Carlo	—	Giotto (Tomafo)	39
— Gabrielle	—	Giotto	35
Campidoglio (M. Angelo)	124	Goltzius	86
Carpi (Ugo da)	—	Greenhill (John)	130
— Lodovico	82	Guercino da Cento	103
Carraci { Annibale	—	Guido Reni	91
— Agostino	—	Hans Holbein	65
— Antonio	—	Hilliard	87
Carravaggio (M. Angelo)	88	Hogarth	142
Castiglione (Benedetto)	109	Joha of Bruges	40

	Page		Page
Ifiodorus	33	Rembrandt	115
Jordaens	110	Reni Guido	91
Jouvenet (John)	126	Ricciarelli (Daniele)	22
Lanfranco	98	Riley (John)	141
Lauro (Filippo)	134	Romanelli	126
Lely (Sir Peter)	128	Romano (Julio)	57
Ligorio Pirro	71	Rosso	62
Lucas Van Leyden	60	Rottenhamer	87
Mantegna (Andrea)	42	Rubens	93
Maratti (Carlo)	135	Rofa (Salvator)	127
Margaritone	37	Sacchi (Andrea)	113
Mafaccio	41	Salviati { Francesco	70
Matthew Bril	80	{ Gioseppe	79
Matfys Quintin	60	Sarto (Andrea del)	54
Maturino	61	Schalcken	117
Metrodorus	33	Schiavone (Andrea)	76
Memmi (Simone)	37	Sebastian Bourdon	22
Mieris	117	Sebastiano del Piombo	22
Mignard	133	Signorelli (Luca)	43
Moine (Francis le)	141	Snyders	97
Mola { Francesco	120	Spagnoletto (Ribera)	98
{ Gio. Battista	121	Spranger	80
More (Antonio)	75	Sueur (Eustache le)	129
Napolitano (Filippo)	89	Taffi (Andrea)	37
Nicolo del Abbate	20	Tempesta (Antonio)	81
Nicolo Pouffin	104	Teniers	101
Nuzzi	111	Tetta (Pietro)	124
Oliver	87	Tintoretta (Marietta)	73
Ostade	122	Tintoretto { Giacomo	72
Palladio	75	{ Domenica	73
Palma { Vecchio	70	Titiano (Vecelli)	52
{ Giovane	79	Van Dyck	107
Parmegiano	69	Vaga (Pierino del)	68
Petito	117	Vanni (Francesco)	87
Perugino (Pietro)	46	Vafari (Giorgio)	74
Piombo Sebastian del	56	Udine (Giovanni de)	58
Poelenburgh	103	Vecellio { Francesco	22
Polidoro (Caravagio de)	60	{ Oratio	52
Pordenone	55	Veronese (Paolo)	78
Primaticcio	63	Verrocchio (Andrea)	42
{ Ercole	85	Vinci (Leonardo da)	43
Procaccini { Camillo	—	Viola	92
{ Giulio Cesare	—	Viviano	110
{ Carl. Antonio	—	Volterra (Daniele da)	70
Provencale	92	Vouet (Simon)	100
Pughet	134	Wykeham	38
Puntormo (Giacomo)	58	Wouermans	133
Pouffin { Nicolo	104	Wren (Sir Christopher)	139
{ Gaspar	112	Zampieri (Domenico)	22
Reynolds (Sir Joshua)	145	Zuccherò { Taddeo	77
Rafaele da Urbino	54	{ Federico	79

APPENDIX.

T O

THE HISTORY OF ANCIENT ART.

.....

Introduction to an Extract from SANCHONIATHO.

When only fragments of an author are preserved, it often happens that the real meaning of his works is obscured ; so that what remains suffers for want of what is lost :—and this is more likely still to happen, when a *fragment* is preserved in a *translation* only. It is therefore, no wonder, if under such disadvantages such things present themselves very differently to different persons ; and if to some they seem rather forgeries than genuine. I suppose, that in suggesting a meaning which has not yet been (so far as I know of) attributed to the following fragment, I shall give both pleasure, and information, which must plead my excuse for inserting it here, as connected with a history of art.

It should be remembered that the *original* author of this is the Egyptian * THOTH, from whose records, engraven on pillars, or blocks of stone, it was transcribed, and (*translated*, perhaps, but) certainly *augmented* with explanations or comments, by the transcribers of it into the Egyptian, or the Phenician language, in which last SANCHONIATHO quoted it. From the Phenician language it was translated into Greek by PHILO-BIBLIUS, a Phenician, and is preserved by EUSEBIUS : so that the proper names &c. are given us *according to their signification* and not according to their original sounds as appellatives.

In order therefore to comprehend it justly, we must pursue a kind of retrograde motion : *first*, endeavoring to attain the probable meaning of the Phenician names : *then*, attempting to distinguish from the text—the commentary (1) of EUSEBIUS (2) the additions and explanations of the *Phenicians*, as united to each article by way of illustration, and to the whole by way of completion. As this is no easy task, it seems to me better to give a kind of summary of the events recorded by THOTH, by taking his ideas rather than his words. This I have done, and also have distinguished some passages I suppose to be interpolated ; or which do not refer to the History of Art : some of which are omitted. If this summary seems a rational account, and in probable order, of the things it relates, it will at least prevent the fragment from being further despised as unintelligible, condemned as a forgery, or considered as a genealogy only.

* The same as mentioned p. 154, at bottom.

SUMMARY OF

T H O T H ' s F R A G M E N T,

SO FAR AS RELATES TO THE

HISTORY OF INVENTIONS, AND ARTS.

‘ Of the ¹ *wind* (or spirit COL-PI-YA, (*the breath of the divine mouth*) as the agent, and the ² *earth*, though confused, as the subject, the offspring was— ³ *the first begotten man*, who being accompanied by ⁴ *understanding*, (age or experience) sought sustenance from fruits: after personal support, his next care was for his ⁵ *issue* of both sexes; afterwards, were discovered the uses of ⁶ *fire*, (⁷ *light*, ⁸ or *flame*;) also the making ⁹ *huts*, of reeds and rushes; and ¹⁰ *coverings* for the body, of the skins of wild beasts. Some of the properties of ¹¹ *floating bodies*, were also discovered accidentally by the same person, who consecrated two ¹² *unhewn stones* to the *wind*, (or *spirit*) and to *fire*. The labors of ¹⁵ *hunting* and ¹⁶ *fishing* becoming arts, and professions; and these requiring implements, the use ¹⁷ of metals as well of ¹⁸ *gold* as of forging of ¹⁹ *iron*, (together with ²⁰ *divination*) was practised, and ²¹ *hooks*, *baits*, *lines*, &c. were made. The same person also made a ²² *boat*; and his brothers invented the way of making ²⁴ *walls of brick*. But these discoveries were greatly improved, by others who made them their profession; and studied the practice of them including the making of ²⁵ *tools* for husbandry and various kinds of ²⁶ *bricks*, or *tiles*. Hitherto land had been in common; but now, various parts were inclosed into ²⁷ *fields*, and appropriated to the ²⁸ *cultivator* for corn; instead of trusting intirely to fruit trees, or to the chase: and, by way of security to the stores of grain when collected, ²⁹ *courts*, *walls*, *fences*, and *cellars* were adopted. Assemblages of several of these dwellings became ³⁰ *villages*; and stations, (*i. e.* ³² *folds*) for flocks; also natural philosophy was instituted as regulating the times and seasons for labor and culture. But as this neighbourhood could not long continue without regulations, hence arose ³² *restraint* (*i. e.* *government*;) and ³³ *justice*: and afterwards ³⁴ *medicine* as an art. Thus associated, the inhabitants instituted ³⁵ *public worship*, first to ³⁸ *heaven*, then to ³⁹ *earth*. It must be own'd, that society though thus regulated had bloody quarrels, hence the necessity of ⁴¹ *councils*, of the ⁴¹ *military art*, and of ⁴⁴ *fortifications*, and hence the association of greater numbers together in ⁴⁵ *cities* for mutual defence.

‘ After this, was the invention ⁴⁶ of *Temples*, of ⁵³ *sculpture*: also of ⁵⁷ *music*, as employed in public worship, of ⁵⁹ *symbols*, as marks of dignity; and as the most exalted in dignity must die, they were now lamented in ⁶⁰ *funeral solemnities*, and with other marks of sorrow and distress.”

FURTHER OBSERVATIONS.

I suspect that much after No. 33, in the text, is greatly interpolated: yet I have inserted it, as I apprehend here is a glimpse of a part of the true history of NOAH (who is well known to have been frequently called *Ouranus*) and of the misbehavior and attacks of HAM (*i. e. Cronus*) whose blood-thirsty and quarrelsome disposition is very clearly related; and quite in the character of him as given by *Moses*.

If HAM also was (as hinted in this extract) assisted by NOAH's wife (*Ge*) to *fight against him*, the patriarch's prophetic curse acquires another reason not usually seen in the relation of MOSES. As to the death of *Ouranus* by *Cronus*—perhaps it means only a total disunion, and no subsequent knowledge, or intercourse. THOTH's image of *Cronus* is exceedingly curious.

We observe from this extract, that the first discovery which promoted art was that of *fire*: and this seems highly natural: for, without fire what tools can be procured for further services? but, after this acquisition, hooks, baits, &c. may easily be obtained. We observe also, that as societies were assembled and compounded the institutions necessary to their well-being were established: and the more elegant arts were introduced. I shall further observe that the ORDER of these discoveries, seems, to me, perfectly natural; for had political institutions preceded the combination of interests and inhabitants in cities, and in villages, (cities being placed *before* villages) had the working of metals &c. preceded the use of *fire*, we should not have regretted as we now do the loss we sustain by our inability to read the Egyptian *styli*: because, common sense would have started at the improbability, if not impossibility of such a narration.

I have here attended to such points of this fragment only as I supposed related to the arts, not conceiving the present a proper place for full investigation: I have however satisfied my own mind on other parts of this history; and by the same general principles, I think it likely that many of the Egyptian obelisks contain chiefly the genealogies of the persons who erected them: but the hypothesis explaining this would be misplaced here.

There is a pleasure in discovering that remote ages had many ideas and desires like ourselves; and when by applying the same principles, as engaged them to record them, we are informed of those facts which they intended to transmit for our use, the pleasure, and the gratitude, are not inconsiderable. It is true, we must always propose our opinions with a modest deference, and with self-suspicion; but the attempt is laudable; and where error is of no moment, the speculation, even if not demonstrative, is pleasing; and if successful is honorable.

EXTRACT

E X T R A C T
FROM
A FRAGMENT OF SANCHONIATHO,
AS PRESERVED BY EUSEBIUS.

IN HIS PREPARATIO EVANGELICA. L. I. c. 10.

¹ קול פי יה **O**F the wind ¹ Col-pi-a, and his wife.
² בְּהוּ BOHU, ² Baa-u were begot two mortals, called
without form and ³ Protogonus and ⁴ Æon, and Æon found out
void. Gen. i. 2. the way of taking food from trees.
³ Πρωτογονος First The first generation of mortals.
begotten. Those that were begotten by those were
⁴ Αἰών Intelli- called ⁵ Genus and ⁵ Genea; and dwelt in Phæ-
gence, time, ex- nicia: but when great droughts came they
perience stretched their hands up to Heaven towards
⁵ Γένος, Γίνα Ge- the sun; for him, he saith, they thought the
nerations, Issue. only Lord of Heaven, calling him Belsamin,
N.B. Of both which in Phœnician is Lord of Heaven, in
sexes Greek Ζεύς. Then he charges mistake upon
the Greeks, saying: For we, not vainly, have
frequently distinguished those names, with re-
spect to the later signification of them, ac-
cruing to them from later things; which the
Greeks not knowing, have construed other-
wise, being deceived with the ambiguity of their
significations.

Afterwards, from Genus, the son of Proto-
gonus and Æon, other mortal issue was begot-
ten, whose names were (⁶ Phos, ⁷ Pyr. ⁸ Phlox,) **O**
light, fire, and flame. [These found out the way
of generating fire by the rubbing of pieces of
wood against each other, and taught men the use
thereof.]

⁶ Φως, light.

⁷ Πυρ, fire.

⁸ Φλοξ, flame.

These

These begat sons of a vast bulk and height; whose names were given to mountains on which they first seized: so from them were named mount *Cassius* and *Libanus*, *Antilibanus*, and *Brathys*.

Of these, saith he, were begotten *Memrumus*, who is also called *Hypsuranius*, so named by their *Upper Heaven*. mothers, the women of those times, who without shame lay with any man they could light upon.

Then, saith he, *Hypsuranius* inhabited *Paleo-Tyrus*; and he invented the making of ⁹huts of ⁹*N. B. Cain*. reeds and rushes, and the paper reeds. And he *Gen. iv. 17*. fell into enmity with his brother *Ufous*, who first invented ¹⁰covering for his body out of the ¹⁰*N. B. Abel*. skins of wild beasts which he could catch. *Gen. iv. 2*.

And when violent tempests of winds and rains came, the boughs in *Tyrus* being rubbed against each other, took fire and burnt the wood there. And *Ufous* having taken a tree, and broke off its boughs, first was so bold as to venture upon it into the sea.¹¹

¹¹ Navigation.

And he consecrated two ¹²rude stones to fire ¹²*σηλαι* i. e. per- and wind, and he bowed down to (or worshipped) haps sacred to *Πυρ* them, and poured out to them the blood of such and to *Κολ-πι-α*. wild beasts as had been caught in hunting. But when these were dead, those that remained consecrated to them ¹³stumps of wood, and ¹⁴blocks, ¹³*ραβδεις* ¹⁴*σηλαι* worshipping them, and kept anniversary feasts *Image worship*. unto them.

After many years from the generation of *Hypsuranius* (which is the fifth) came ¹⁵*Agreus* ¹⁵*Hunter*. and ¹⁶*Halieus*, the inventors of the arts of hunt- ¹⁶*Fisher*. ing and fishery, from whom huntsmen and fishermen are named.

Of these were begotten two brothers,¹⁷ the ¹⁷ inventors of iron, and of the ¹⁸ forging thereof. ¹⁸ One of these, called ¹⁹*Chryſor*, whom he affirms ¹⁹*Golden*. to be *Hephæstus* or *Vulcan*, exercised himself in ²⁰words and charms, and divinations; and ²⁰ he found out the ²¹hook, bait, and fishing-line, ²¹

U par: 2.

beats

- ²² *boats slightly made; and that he was the first of all men that sailed. Wherefore he also was worshipped after his death for a God, and they called him* ²³ *Dia-michius, and some say his brother invented the way of making* ²⁴ *walls of brick.*

- ²⁵ *the artist.* *Afterwards from this generation came two brothers, one of which was called* ²⁵ *Technites, the other* ²⁶ *Geinus Autochton. These found out to mingle stubble, or small twigs, with the bricky earth, and to dry them by the sun; and so made tiling.*

- ²⁷ *Field.* *By these were begotten others, of which one was called* ²⁷ *Agrus, the other* ²⁸ *Agrouerus, or* ²⁸ *Agrotes: who had a much worshipped statue, and a temple carried about by one, or more, yoke of Oxen in Phœnicia. And in Byblus he is eminently called the greatest of the Gods. These found out how to make* ²⁹ *courts about men's houses, and fences, and caves, or cellars. Husbandmen, and such as use dogs in hunting, derive from these: and they are also called* *Aletæ, and Titans.*

- Amynos, a helper.* *From these were begotten Amynus and Magos, a wise man in natural* ³⁰ *villages and* ³¹ *flocks.*

- knowledge.* *From these men were begoten* ³² *Misor and* ³³ *Sydyc. These found out the use of salt.*

- Laws.* מִצְוֹת *Of these, others came, who found out* ³⁴ *herbs,*

- ³³ *The Just.* *Ad-* *the cure of bitings, and charms.*
- ministration of* *From Misor came Taautus, who found out the writing of the first letters, whom the*
- justice.* צֶדֶק *Egyptians called Thoor, the Alexandrians, Thoyth, and the Greeks Hermes: but from*
- || A covenant,* *Sydyc came the Dioscuri, or Cabiri, or Cori-*
- Num. xviii. 19.* *bantes, or Samothraces. These, he saith, first*
- 2 Chron. xiii. 5.* *invented the building a (πλοῖον or) complete*
- ³⁴ Medicine.* *ship.*

.....

In these men's age, there was one ³⁵Elioun, ³⁵Most high. (which imports in Greek Hypsistus) and his wife was called ³⁶Beruth, which dwelt about ³⁶Berith cove-Byblus, from whom was begotten one Epigeus or ^{ברת}nant ³⁷Autochiton, whom they afterwards called ³⁸Ou- ³⁷Home-born. ranus. So that from him that element which ³⁸Heaven. is over us, by reason of its excellent beauty is called Heaven: and he had a sister of the same parents, called ³⁹Ge, and by reason of her ³⁹Earth. beauty the earth had her name given to it.

Hypsistus, the father of these, dying in fight with wild beasts, was ⁴⁰consecrated, and his ⁴⁰A Hero-God. children offered sacrifices and libations to him.

But Ouranus taking the kingdom of his father, married his sister Ge, and had by her four ¹A crowned persons: 1. Ilus, who is called Cronus. 2. Be- son. ^{קרן}tylus. 3. Dagon, who is Siton, or the god of ²Betulia. Me- corn. 4. Atlas. morials.

But by other wives, Ouranus had much ³Dag-on. issue; wherefore Ge being grieved at it, and ⁴Atlas. Astro- jealous, reproached Ouranus, so as they parted nomy. from each other. But Ouranus, though he parted from her, yet by force invading her, and lying with her when he listed, went away again; and he also attempted to kill the children he had by her. Ge also defended or avenged herself, gathering auxiliary powers unto her.

But when Cronus came to man's age, using Hermes Trismegistus⁴¹ as his counsellor and ⁴²assistant (for he was his secretary) he opposed his father Ouranus, avenging his mother. But Cronus had children, Persephone and Athena; the former died a virgin; by the counsel of the latter, (Athena) and of Hermes, Cronus made of iron a ⁴²scimeter and a spear. Then Hermes ⁴²Military weapons. speaking to the assistants of Cronus with ⁴³eloquence. chanting words, wrought in them a keen desire ⁴³Eloquence. to fight against Ouranus in the behalf of Ge. And thus Cronus warring against Ouranus,

drove him out of his kingdom, and succeeded in the imperial power or office.

In the fight was taken a well-beloved concubine of Ouranus, big with child. Cronus gave her in marriage to Dagon, and she brought forth at his house what she had in her womb by Ouranus, and called him Demaroon.

- ⁴⁴ Fortification. After these things Cronus builds a ⁴⁴ wall round about his house, and founds Byblus, the ⁴⁵ Or metropolis. ⁴⁵ first city in Phœnicia. Afterwards Cronus suspecting his own brother Atlas, with the advice of Hermes throwing him into a deep hole of the earth, there buried him.

At that time the descendants of the Dioscuri having built some tumultuary, and other stronger ships went to sea, and being out over against mount Cassius, there consecrated a ⁴⁶ temple.

- ⁴⁶ A temple. But the auxiliaries of Ilus, who is Cronus, were called ⁴⁷ Eloim, or those that were for Cronus. But Cronus having a son called Sadid, dispatched him with his own sword, having a suspicion of him, and deprived his own son of life with his own hand.

- ⁴⁸ N.B. Gods. So also he cut off the head of his own daughter, The Eloim of No. 47. so as all the ⁴⁸ Gods, [the Eloim] were amazed at the mind of Cronus.

- But in process of time, Ouranus being in flight, or banishment, sends his daughter ⁴⁹ Astarte, ⁵⁰ Fair-faced. with two other sisters, ⁵⁰ Plenty. Rhea and ⁵¹ Dione, ⁵¹ Divine. to cut off Cronus by deceit, whom Cronus taking, made wives of these sisters. Ouranus understanding this sent ⁵² Eimarmene and ⁵³ Hora, ⁵² Fate. with other auxiliaries, to war against him: ⁵³ Beauty. But Cronus having gained the affections of these also, kept them with himself. Moreover the god Ouranus devised Bætulia, contriving ⁵⁴ stones that moved, as having life.

- ⁵⁴ Sculpture. But Cronus begat on Astarte seven daughters called Titanides, or Artemides; and he begat on Rhea seven sons, the youngest of which, as

soon as he was born, was consecrated a ⁵⁵god. ⁵⁵Math, says Bp. Also by Dione he had daughters, and by Astarte ^{Cumberland.} moreover two sons ⁵⁶Pothos and ⁵⁷Eros. ⁵⁶Cupid. ⁵⁷Love

But Dagon, after he had found out bread- ⁵⁸The god of the corn and the plough, was called ⁵⁸Zeus Arotius. plough.

To Sydic [or the Just] one of the Titanides bare Asclepius. Cronus had also in Peræa three sons : 1. Cronus, his father's name sake. 2. Zeus Belus. 3. Apollo.

.....

Contemporary with these were Pontus and Typhon, and Nereus the father of Pontus. From Pontus came Sidon, who by the exceeding sweetness of her voice, or singing, found out first the ⁵⁹hymns of odes or praises; and Posidon or ⁵⁹Musie in worship. Neptune.

But to Demaroon was born Melicartus, who is also called Hercules.

[Then again Ouranus makes war against Pontus, and being separated from him, joins with Demaroon.]

[Demaroon invades Pontus, but Pontus puts him to flight, and Demaroon vows a sacrifice for his escape.]

But in the thirty-second year of his power and reign Ilus, (i. e. Cronus,) having laid an ambuscade for his father Ouranus in a certain midland place, and having gotten him into his hands, cuts off his privities near fountains and rivers. There Ouranus was consecrated, and his spirit (or breath) was separated, and the blood of his secrets dropt into the fountains and waters of the rivers; and the place is shewed unto this day.

These are the memorables of Cronus, these the venerable things of the life of those that lived in Cronus's time, which are so much cried up among the Greeks, who were the first and golden generation of men, who enjoyed that blessed felicity of the ancients.

Then

⁶⁰ Symbols of
dignity.

Then our historian, after some things interpreted, goes on saying: but Astarte called the *Greatest*, and Demaroon entituled Zeus, and Adodus named king of the gods, reigned over the country by Cronus's consent or authority; and Astarte put on her head, as the ⁶⁰mark of her sovereignty, a bull's head.

But travelling about the world, she found a star falling from the air, or sky, which she taking up, consecrated in the holy Paleo-Tyrus. [And the Phœnicians say, that Astarte is she, who is among the Greeks called Aphrodite.]

Cronus also going about the world, gave to his own daughter Athena the kingdom of Attica: but when there was a plague and mortality, Cronus made his only son a whole burnt-offering to his father Ouranus.

And Cronus was circumcised, and forced his auxiliaries to do the same.

⁶¹ Funeral rites.

And not long after, he consecrated, after his death, another son, which he had by Rhea, called Muth; [so the Phœnicians call ⁶¹Death or Pluto.]

⁶² Agreus.

⁶³ Halicus.

After these things Cronus gives the city Byblos to the goddess Baaltis, (i. e. Dione;) and Berytus he gave to Posidon, and to the Cabiri, and to ⁶²Husbandmen, and to ⁶³Fishermen, who consecrated the remains of Pontus in (or unto) Berytus.

But before these things the god Taautus, having formerly imitated or represented Ouranus, made images of the countenances of the gods, Cronus and Dagon, and formed the sacred characters of the other elements. He contrived also for Cronus the ensign of his royal power, four eyes partly before and partly behind, two of them winking as in sleep; and upon his shoulders four wings, two as flying, and two as let down to rest. The emblem was, that Cronus when he slept yet was watching, and waking yet slept:
and

and so for his wings, that even resting he flew about, and flying yet rested. But the other gods had two wings each of them on their shoulders, to intimate that they flew about with or under him. He also had two wings on his head, one for the most governing part the mind, one for the sense.

But Cronus coming into the south country, gave all Egypt to the god Taautus, that it should be his kingdom. These things (saith he) the Cabiri, the seven sons of Sydyc, and their eighth brother *Asclepius*, first of all set down in memoirs, as the god Taautus commanded them.

.....

It is evident that in this translation of THOTH's record, there is a confused and compounded history of things, and of persons: of inventions, and of the persons who invented them, and were named after their inventions: and of the occurrences which gave occasion to their invention. These events are related partly in a figurative style, which, though originally, perhaps, easy enough, is now obscure, nor have we any assistance from cotemporary writings. The general tenor of the leading ideas, the brevity of (the original) style, the settlement of kings, and kingdoms, &c. has great conformity to the Mosaic writings; in no respect contradicts them, and in some respects confirms them. The former part of this fragment seems to relate the *history of arts* PRINCIPALLY; the latter part relates the *history of persons* PRINCIPALLY; most arts being already mentioned.

Is it not more credible that a person should be named from the beauty of Heaven, and of Earth, than *vice versa*? No. 38, 39.

Are the seven sons and seven daughters of Cronus, analogous to the days and nights of the week; the youngest (the seventh day) being a sacred day? "*consecrated as soon as born*,"—*i. e.* in the evening, at which period many ancient nations began their days. No. 55.

By

By way of instancing the symbolical nature of Egyptian *memoranda*, I shall add the description of a piece of sculpture, which was on a temple in the city of Sais, in Lower Egypt. It was

A child—an old man—a hawk—a sea-fish—an Hipopotamos. *Clemens Alexandrinus* (l. 5.) thought it a precept against impudence; reading it from the left hand to the right, thus: "*Childhood and age, remember, God hates impudence.*" This seems to me frivolous for such a solemn situation: by reading it, (as ancient writings were read) from the right to the left, it suggests this explanation: the Hipopotamos, *i. e.* Power—the sea-fish, *i. e.* living in water—the hawk, *i. e.* the constant Egyptian emblem of *Providence*—Old age—Youth. *q. d.* "By great power, was preserved in the waters, as safe as a fish itself, by the care of Providence, an old man, into revived youth"—*i. e.* NOAH aged 600 years, in a manner restored to a new life. But the same event is commemorated, if we understand it thus: "An old world restored to pristine vigor;" which perhaps is the true sense; as NOAH seems to have been no favorite in Egypt, notwithstanding *Cronus's* burnt-offering to him.

The PALLADIUM, guardian of Troy, (or ILIUM, so called from *Cronus*, ILUS, in the fragment of SANCHONIATHO) was certainly the image of *Athena*, or *Pallas*; by SANCHONIATHO called the daughter of *Cronus*. This divinity of the Trojans, was in close resemblance to the most ancient deities of Egypt. It was of wood; with the legs joined together (as we have seen the Egyptian deities were) τοῖς ποσὶ συνεσσηνοῖ;: "with not-separated legs," says APOLLODOROS, *Bibliotheca*, lib. i. cap. 2.

It was a sitting figure; and therefore probably very like fig. 5. plate II. This among other things supports the derivation of Lydian art from Egypt, as hinted, p. 68.

"The house, or rather the cabin, where we lodged, like all those of the villages of Greece, formed in its plan a paralelogram, it was but one story high, the roof resembled in its inclination the fronts of the Greek temples; it contained a family, and all the animals belonging to it, oxen, goats, sheep, which each took peaceably the place allotted to it." LE ROI, Greece, p. 43.

This account confirms the ideas mentioned, p. 49.

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OF THE

TEMPLE OF TASTE

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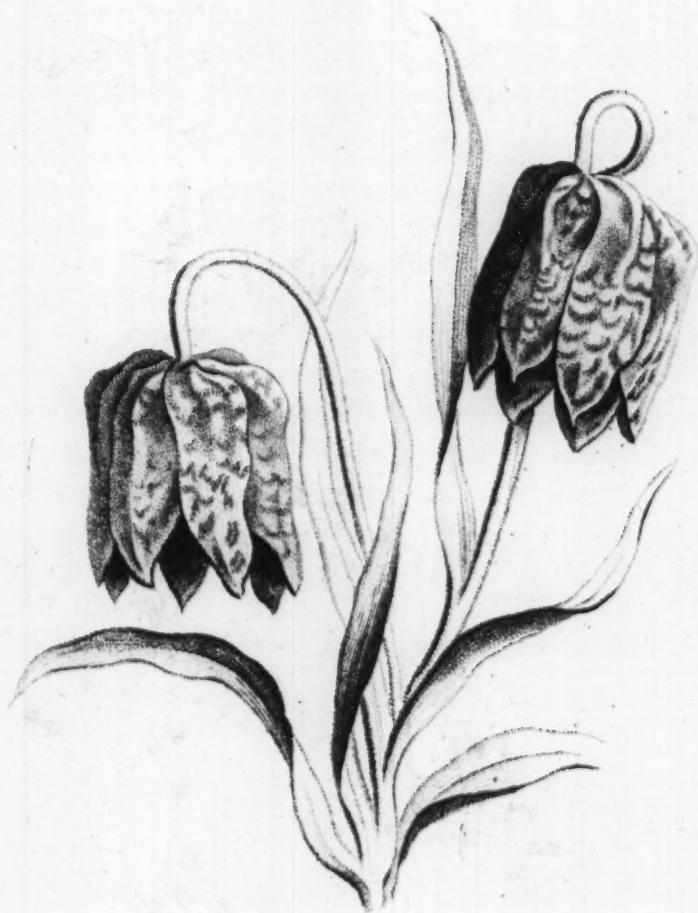
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HANDLING.



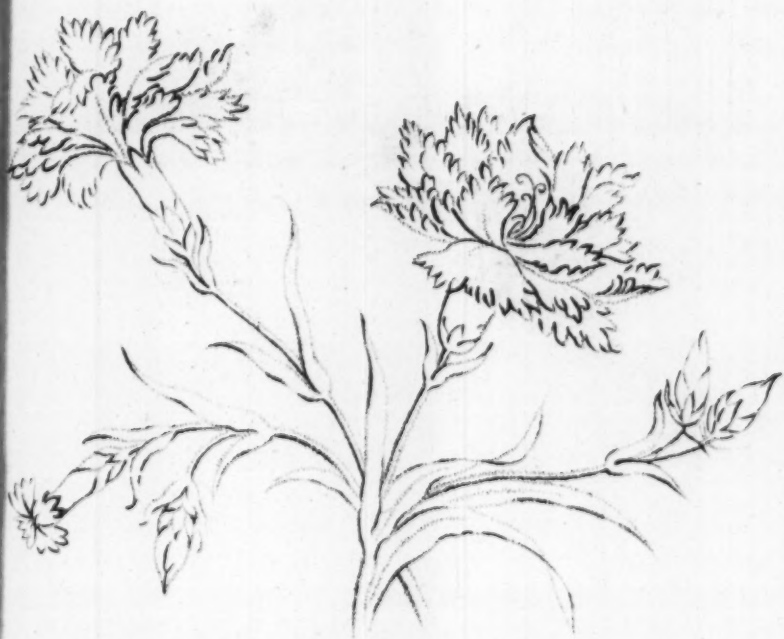
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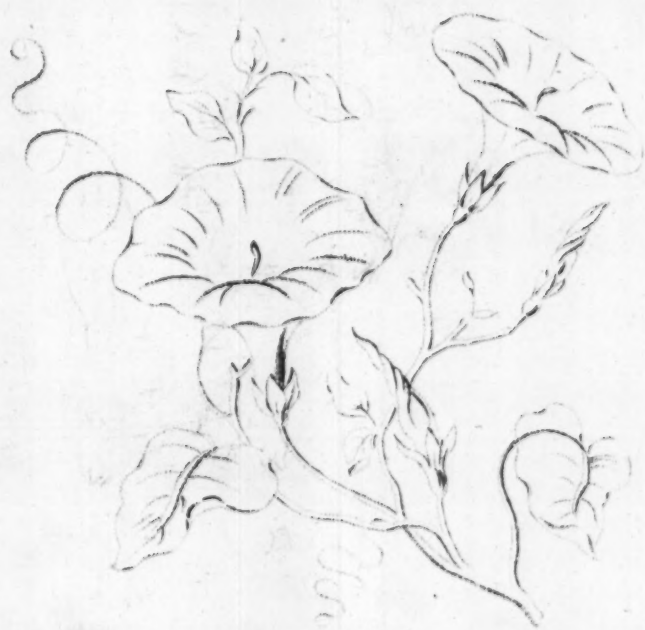
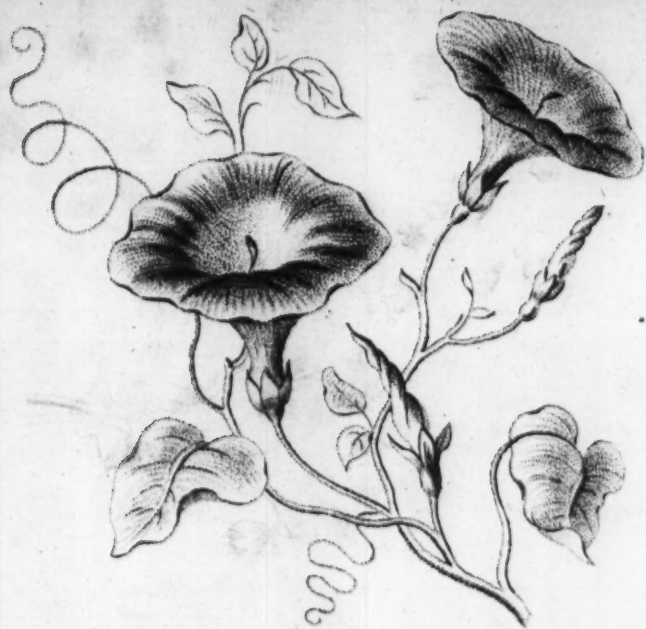




BRITISH MUSEUM



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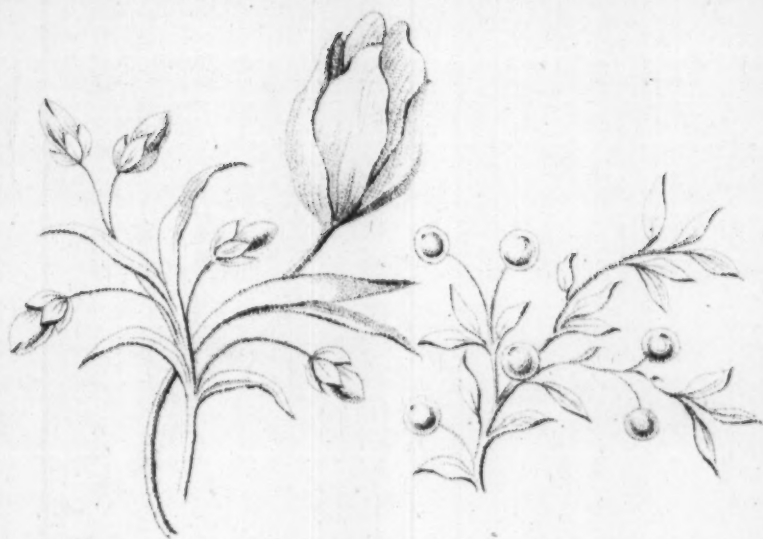
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LIST OF ADDITIONAL PLATES:

IN

THE VARIOUS BRANCHES OF ART,

ILLUSTRATED IN THE FORMER VOLUMES

OF THE

ARTIST'S REPOSITORY.

.....

OF HANDLING.

TWELVE PLATES OF FLOWERS, &c.

It has been suggested, that certain introductory subjects, yet more elementary than those employed in drawing heads, would be acceptable to our younger friends; with intention to furnish such with proper subjects for study we present them these flowers, wherein we have endeavored to combine simplicity of form and ease of delineation with the principles of neatness and freedom. Of these subjects, many are given both outlined and finished, in order to accustom the student to correctness and facility; they are adapted for copying either with a black lead pencil, or with chalk: and in copying them it may be advisable to draw them three or four times larger than they are here given, in order to acquire that freedom of hand which such sweeps are calculated to produce: we presume therefore, that these will form, in the opinion of young designers, an important addition in regard to the principles of design.

ADD. PLATES.

A

PARTS

PARTS OF THE FACE.

In addition to our former plates of the human countenance, we have engraved SIX of parts of the face united together: and these we doubt not will be found extremely useful, as preparatory to the study of the complete head. In fact, these elementary principles cannot be too repeatedly studied, as intimacy with them will greatly contribute to future progress.

The same remarks apply to the following subjects which illustrate the article CHARACTER.

CHARACTER



PARTS of the FACE





PARTS of the FACE.





PARTS of the FACE.





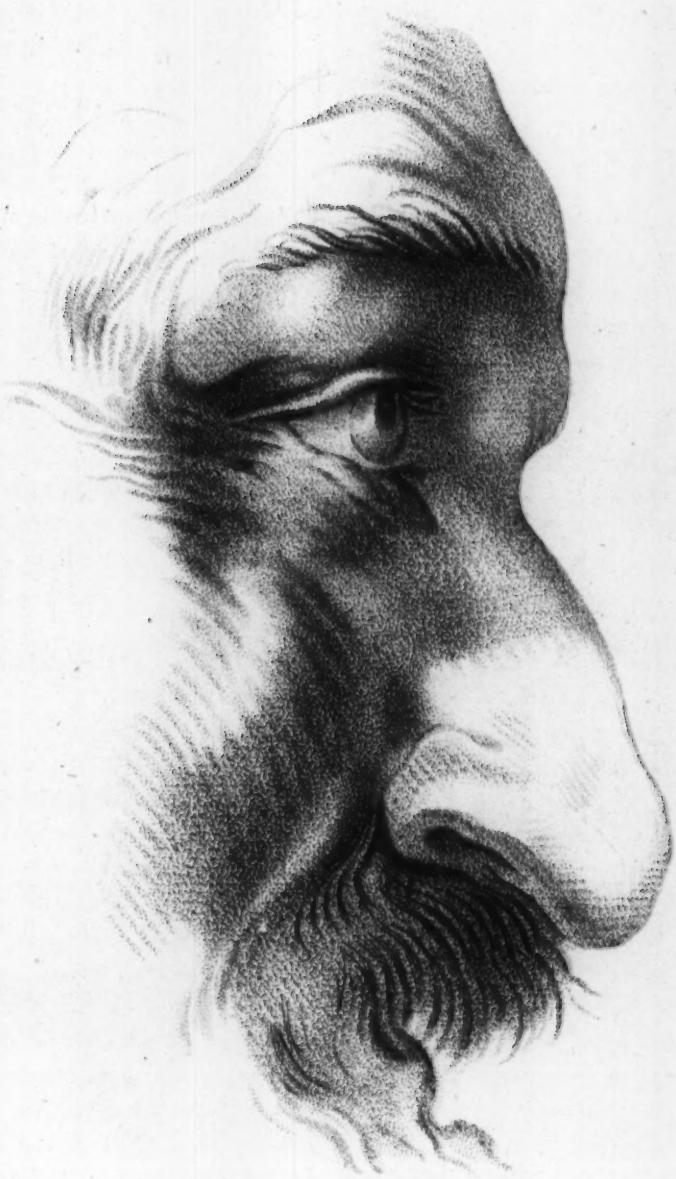
PARTS of the FACE





PARTS of the FACE.





PARTS of the FACE.



CHARACTER.

In our fourth lecture, page 81. Vol. I. we observed, "some gentlemen have traced a gradation in the form of this part (the head) from a European, to an Asiatic, to an African, to a monkey, to a dog." As we knew this to be fact, (and it may be prolonged to a bird and to a fish,) by having assisted in such inspection, we had no doubt of the truth of the principle. Since that was published, Mr. Professor CAMPER at Amsterdam, has written expressly on the subject, with much ingenuity: we have therefore selected some interesting particulars from his work, and translated them for the advantage of our readers. We also take the opportunity of exhibiting at one view the general progress of the countenance from infancy to age; as delineated and explained by the same author.

There is no possibility of measuring any angles, or angular figures, without having fixed points, and lines, from whence to determine their obliquity. Therefore, in measuring those lines which may be described, or furnished, by the features of the human countenance, we establish—*first*, as an *horizontal* standard, a line drawn from the nose to the ear: or more precisely, from the opening of the nostril, as the commencement of the passage for the sense of smelling, to the opening of the ear, as the commencement of the passage for the sense of hearing. This line continued passes through the places of the nose, the cheeks, the ear, and the hinder part of the head; and is the basis for subsequent operations: and to which other parallel lines may be drawn as convenient.

All *perpendicular* lines must be at right angles (*i. e.* 90°) from all *horizontal* lines. Now it seems most convenient to establish one of these perpendicular lines at the place of the ear; as being generally about the center of the head, seen in profile. Another at the very profile of the countenance. To these lines others parallel, may be added at discretion.

In profiles, that line which describes or represents the situation of the parts of the face, is called the *FACIAL LINE*: and is usually drawn from the lips through the contour of the forehead, upwards; and from the lips to the extremity of the chin, downwards.

THE FIRST SET (*engraved on four Plates*) contains
FIVE PROFILES.

N. B. *These may be placed as usual: or they may be so placed as to exhibit each set at one view, by folding opposite to each other.*

(1) The profile of a *Cercopithecus*, or tailed monkey: an African species.

(2) The profile of a NEGRO: about eleven years of age.

(3) The profile of a CALMUC: a tribe of Tartars.

(4) The profile of a EUROPEAN: such as generally occur on the continent.

(5) The profile of a head, advancing toward the principles thought to be adopted by the ancients: such as does not occur in nature; but must be referred to ideal beauty.

Each of these furnishes appropriate observations.

The forehead of the MONKEY is flat and level: and just swells perceptibly a little above the brows. A *facial* line drawn from the forehead to the most projecting part of the countenance (the upper lip) (*i. e.* from *m* to *g*) forms with the horizontal line drawn from the nose to the ear, an angle of 42 degrees.

The auditory canal appears to be set very *backward* in the head. *i. e.* almost eight parts in ten of its whole length.

In the head of the young NEGRO, the *facial* line drawn from the forehead to the lips (*i. e.* from *m* to *g*) forms an angle of 66 degrees with the horizontal line drawn through the nose and ear. The auditory canal is situated about the middle of that line.

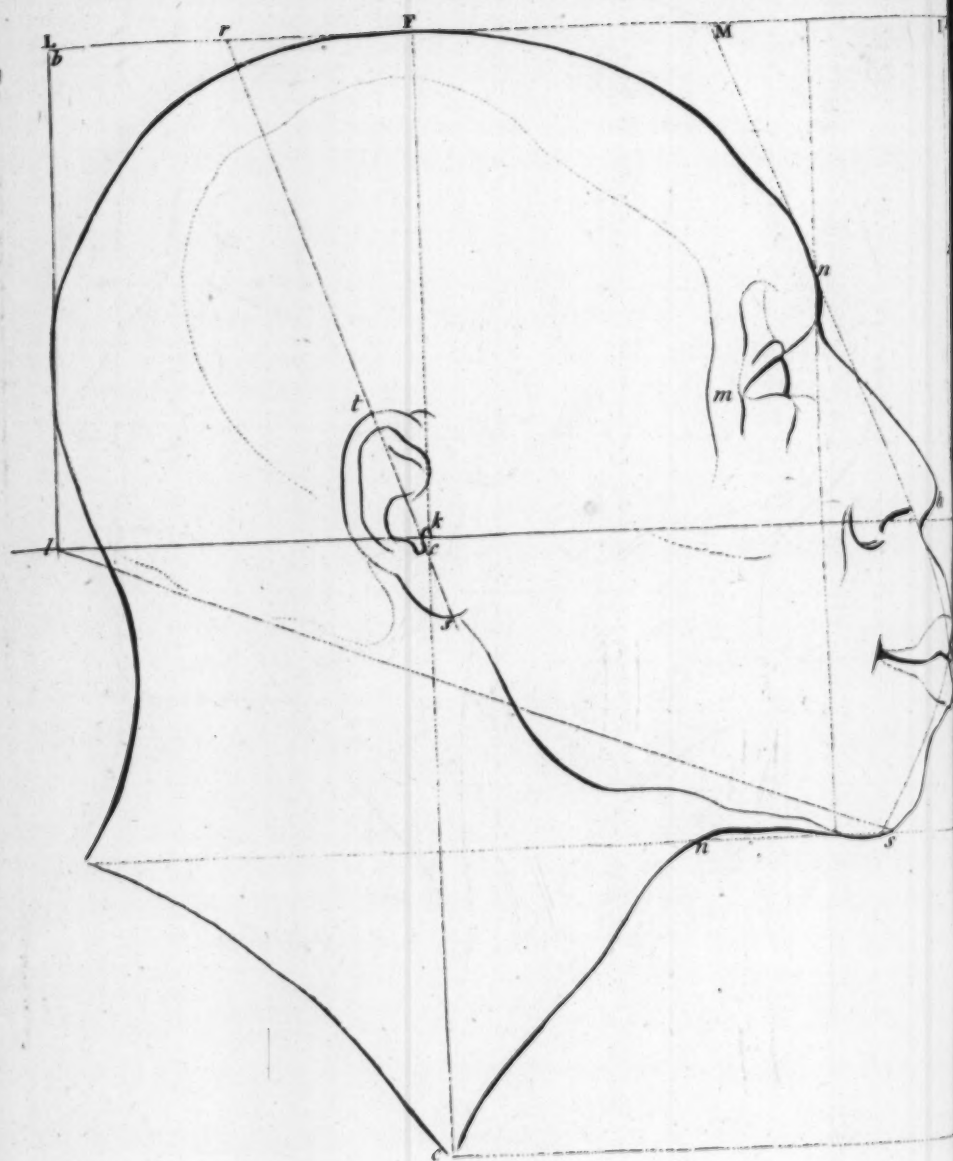
The *facial* line of the CALMUC (*m g*) forms with the horizontal line (*h l*) an angle of 66 degrees.

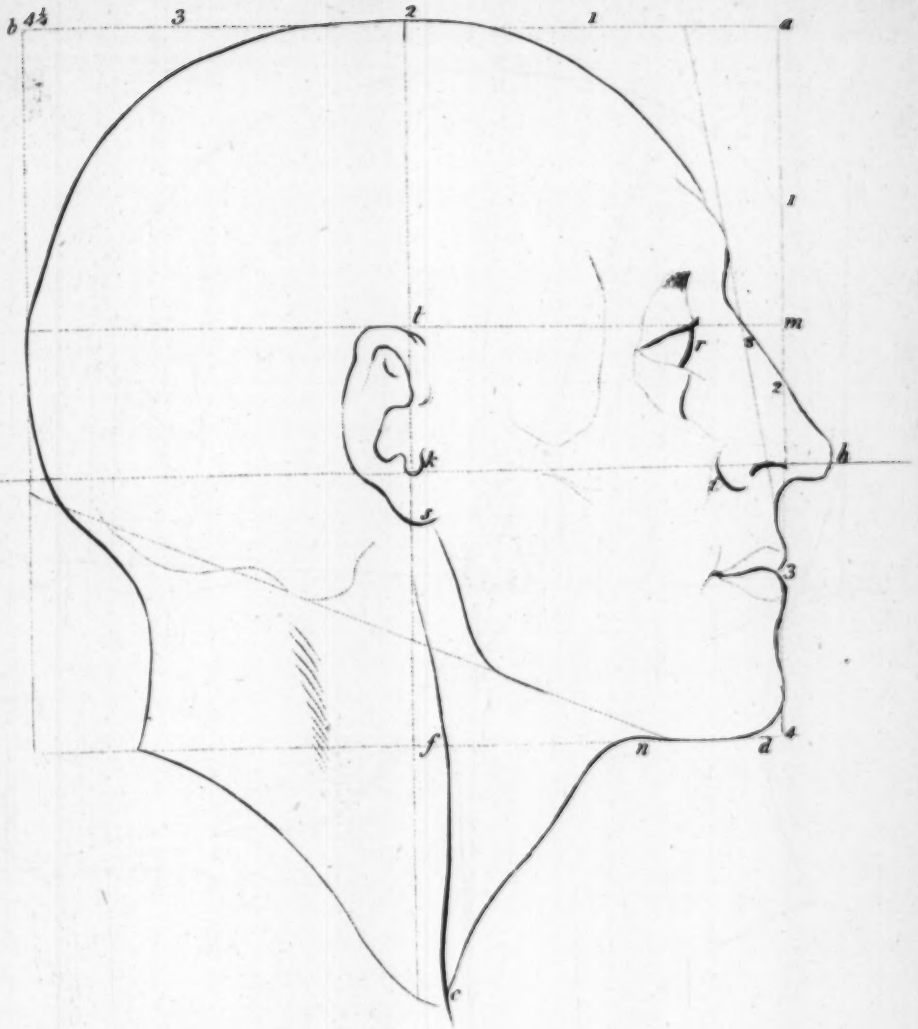
The auditory canal is further back than in the negro; the proportion of that part of the horizontal line from *h* to *k*, being to that from *k* to *l*, as 11 to 8.

In the head of a EUROPEAN, the *facial* line drawn from the forehead to the lips, forms an angle of 80 degrees with the horizontal line drawn through the nose and ear. The auditory canal is about half way of the horizontal line.

~ The

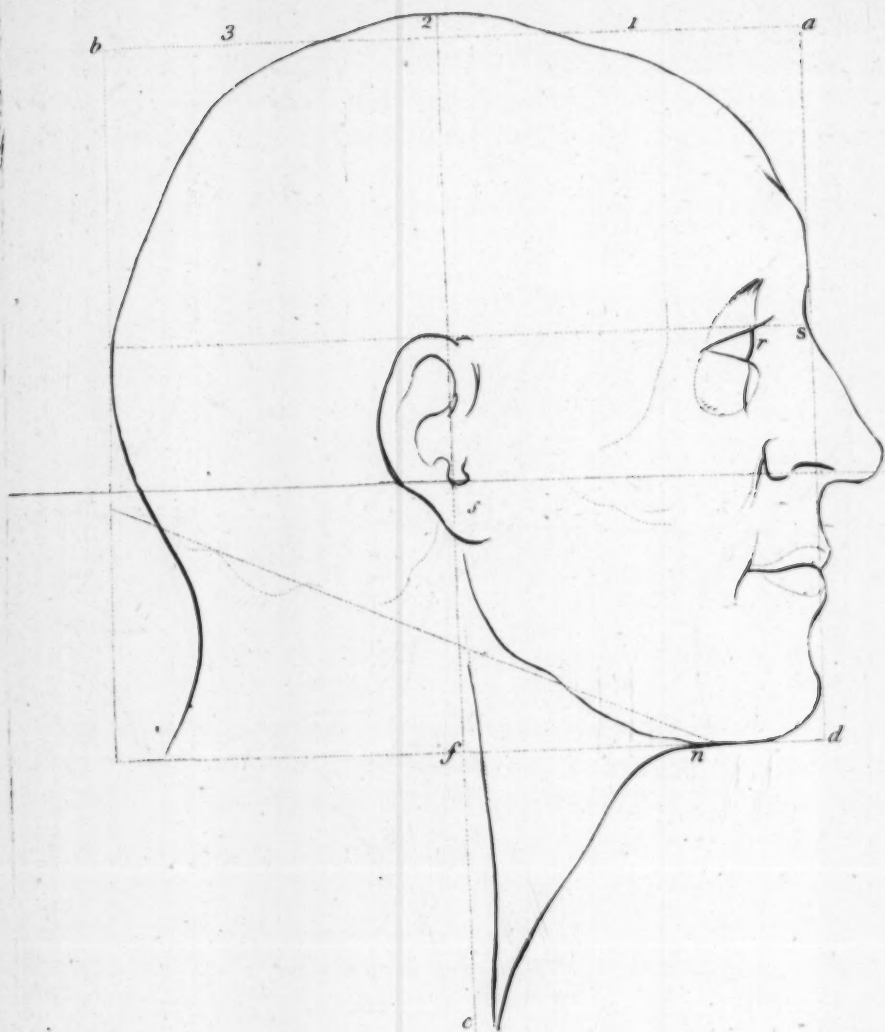


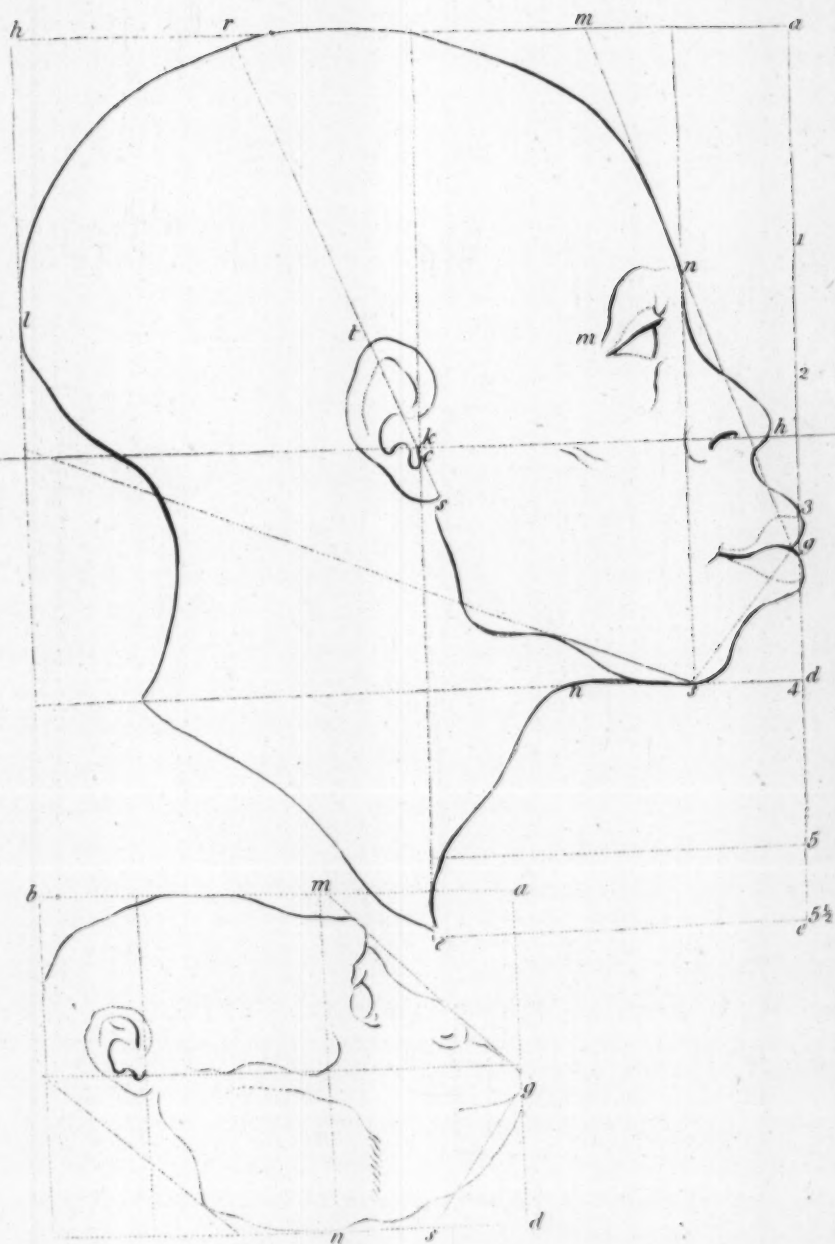






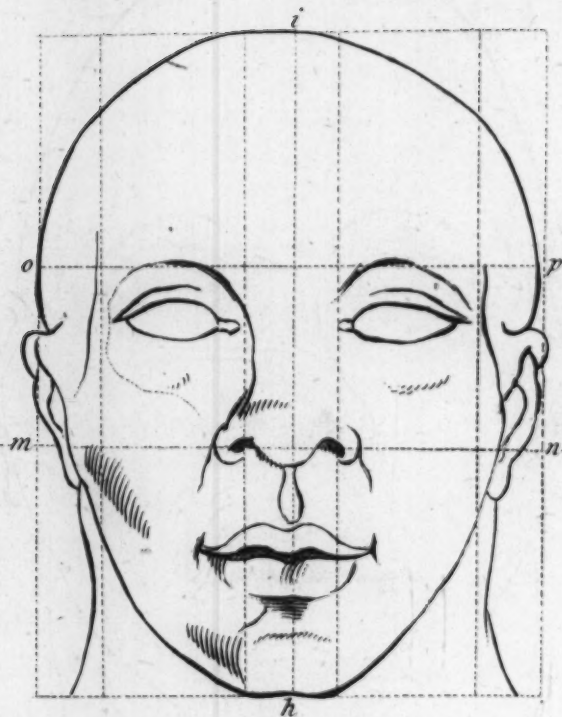


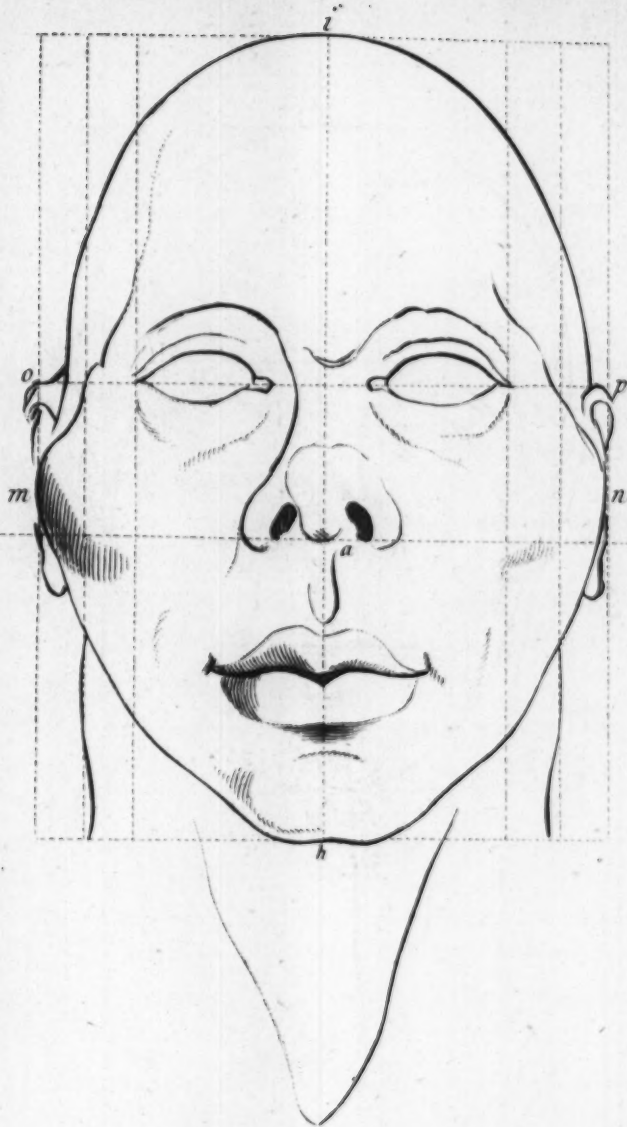






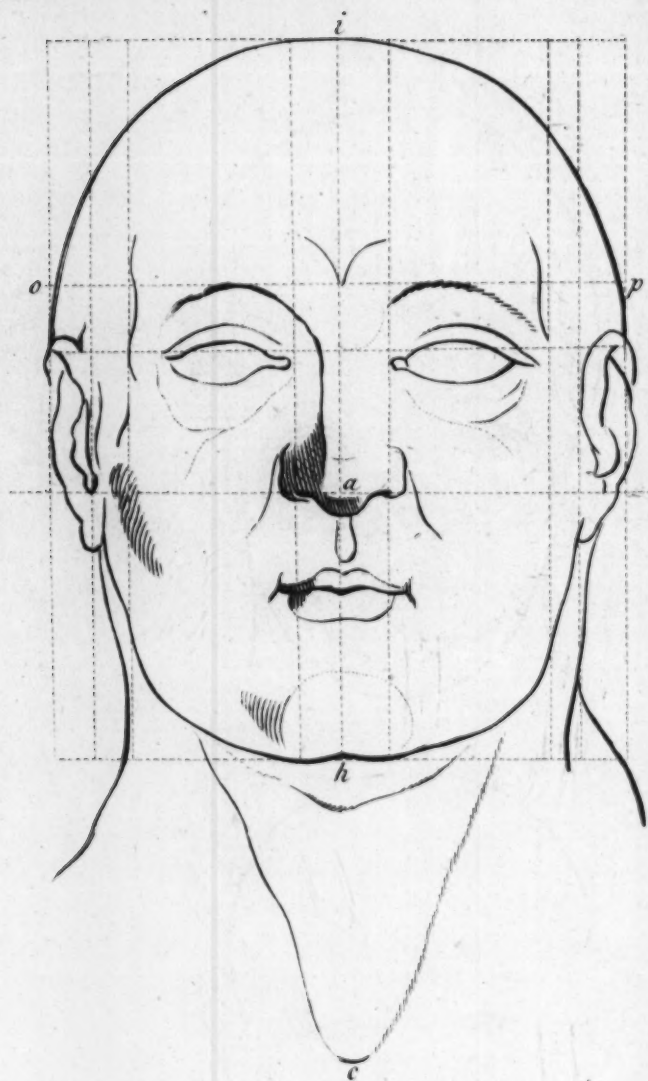


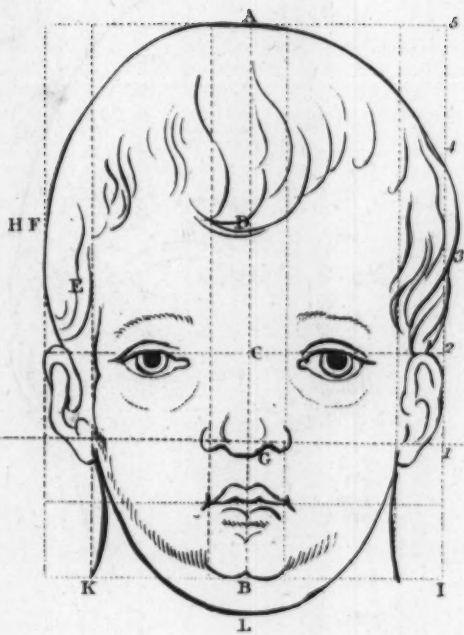






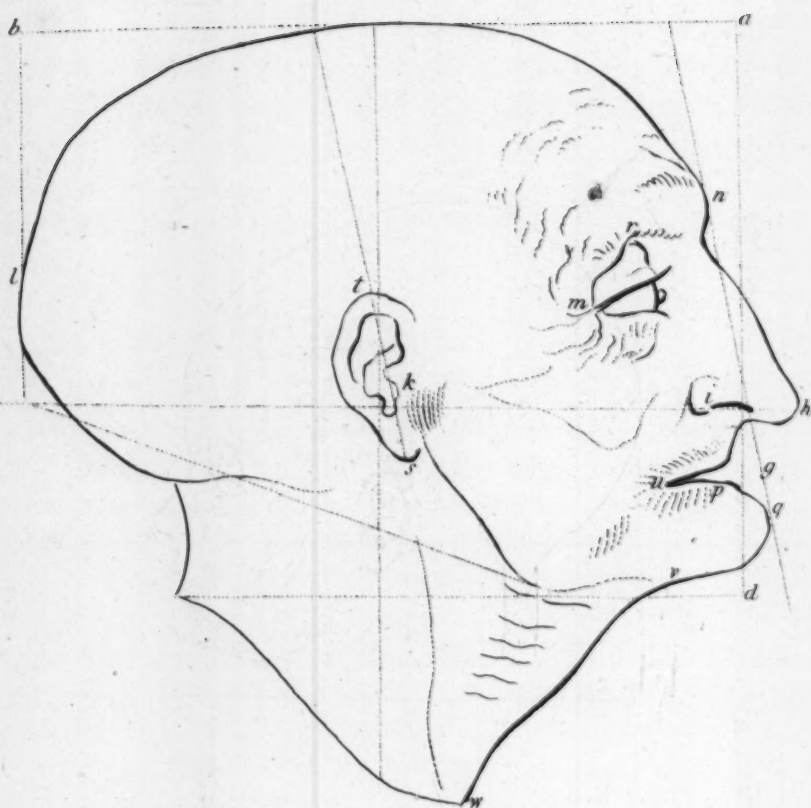


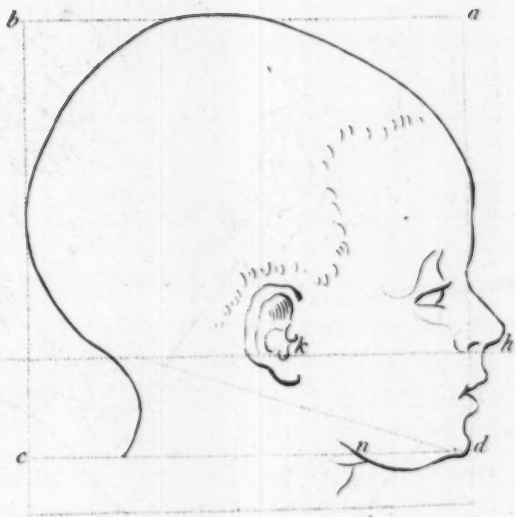






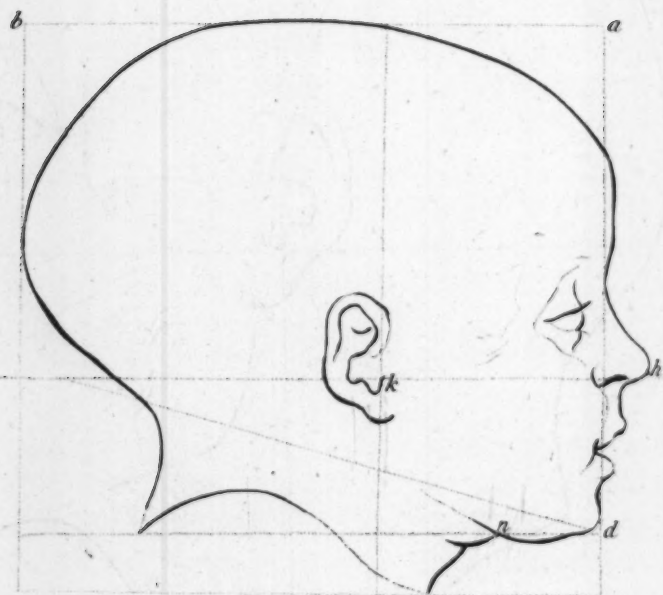


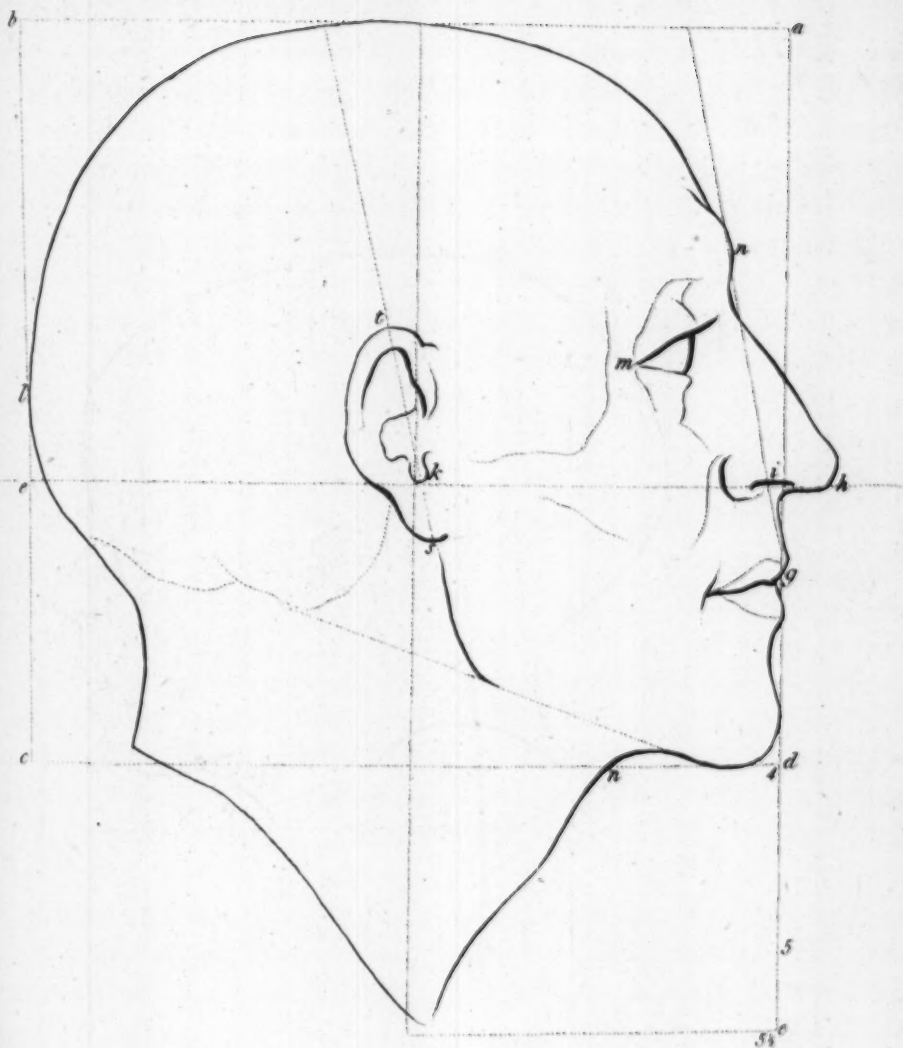






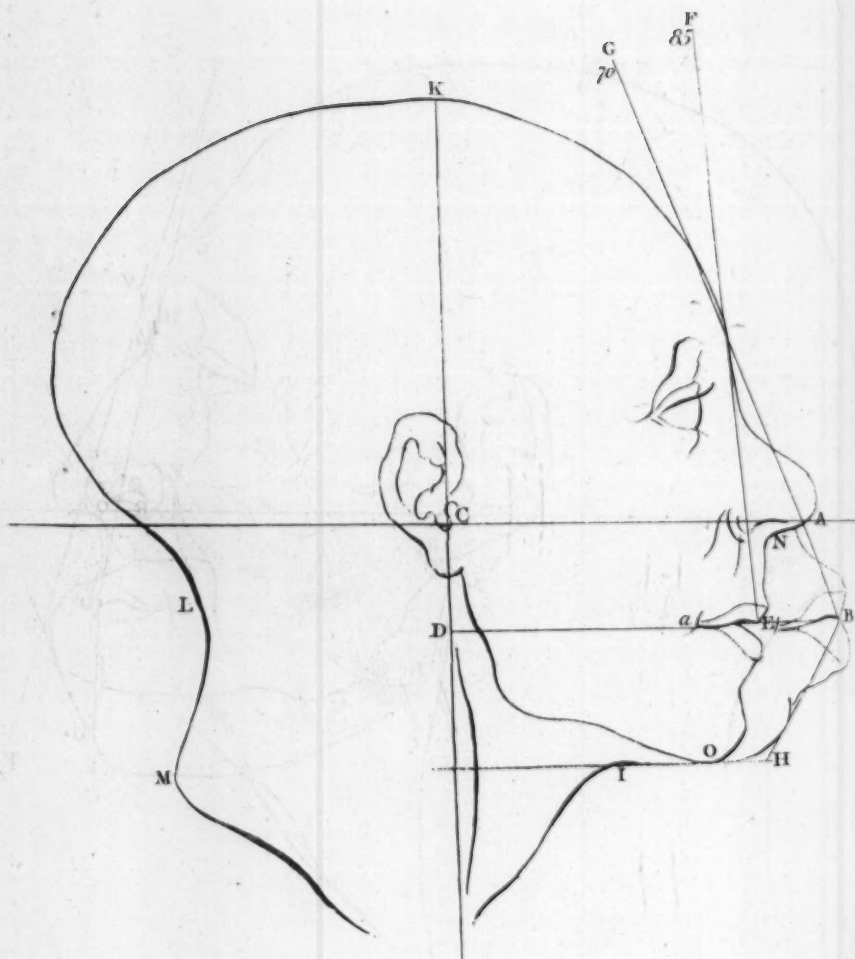


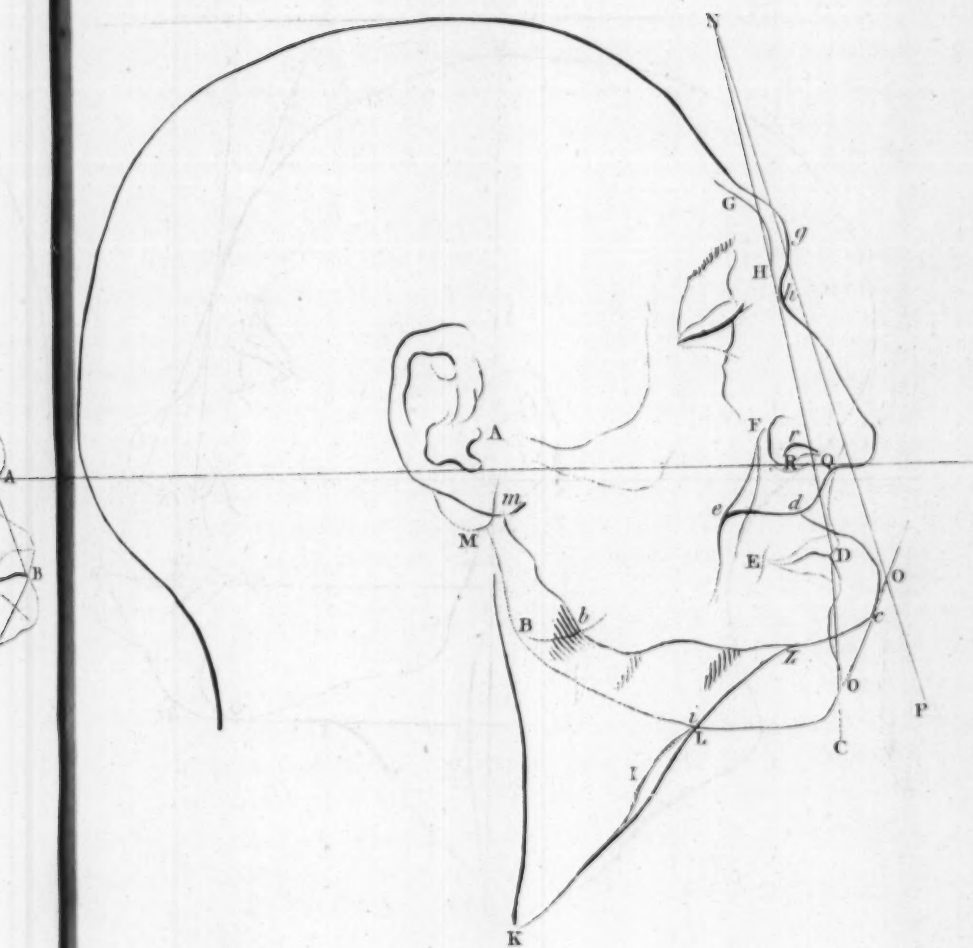














*The IDEAL HEAD supposes the *facial* lines to be altogether perpendicular, (as a d) whereby the angle is increased to 90 degrees: and the upper parts of the head are brought considerably *forward*; they are at the same time *raised*, so that the back of the head (*behind* and *below* the ear) will appear to lose of its contents; while the parts *before* the ear, and *above* the eye, will appear to gain.

This principle, of elevating the *facial line*, has been carried by the ancients so far as to the 100th degree. So that, in fact, the upper parts of the head have *projected* considerably over the perpendicular line, and this is the *maximum* of ideal beauty, beyond which commences deformity. Such is the opinion of this ingenious professor; and I think there is something in it, but I conceive, not all that he imagined. The grace of the antique heads, is owing, I presume to wider principles (*i. e.*) of attitude, and expression. A judicious selection of beauties from nature, thereby composing a single beauty, extremely beautiful, is I think the very summit of art: and only in that sense am I willing to advise Artists to surpass nature. The simple idea of where the ancient statues were designed to be placed, and from whence they were intended to be viewed; accounts in my opinion for many peculiarities in them, which without the same justificatory reasons, are absolute blemishes. There is much important observation in the professor's remark, "The ancients by inclining their heads forwards (especially in their statues) have greatly contributed to render them grand and majestic;" he might have added gracious and graceful, from which combination arises much of that *superiority* for which they are justly admired.

In proportion as the *facial* line is elevated, the lines which describe certain other parts of the face are moved: that line which describes the course of the lower jaw, as the parts of the head are elevated and thrown forward, becomes shorter; because it continually recedes towards the ear.

The EYES, which in the *Cercopithecus* project beyond the orbicular limits of the eye, and in the *Negro*, and *Calmuc*, are almost even with them, in the *European* recede or sink in; and in the antique recede still more, which it is very material to observe: as by their recession, the eye-brows appear to advance, or become prominent: whence they cast a strong shadow.

The

The line which passes along the ear, dividing it vertically, is always somewhat oblique in nature (as appears in the line *t s*, in the plate of the old head), and never upright. The ancients have almost (if not quite) always contrived to conceal this line, and most of the upper parts of the ear: in many of their figures it would have been upright had they shewn it: but this defect is hidden; apparently, with great care.

A principal and governing feature in the face, is, the prominence of the upper jaw: described by the triangle, *m g s*; (the forehead, the lips, and the chin,) in the *Negro*, and *Calmuc*, in whom it appears very considerable, whereas in the *European*, it has almost disappeared; or, at least, is become insensible: as it is also in the ideal head.

The under-jaw projects as much as the upper-jaw, in *Negroes*, &c. but not so in the antique. From *h* to *g* is further in the *Calmuc*, than in the *Negro*, and in the latter further than in the *European*: in consequence, the upper lip, which occupies great part of this space, is thicker and longer in the *Calmuc*, &c. than in the *European*, having more room so to be, as well as being so required in order to cover the upper-teeth, which in these subjects, project considerably.

When the chin, &c. projects, the neck seems to be proportionately shorter: the heads of the *Calmuc* tribes in general fall rather forward; those of *Negroes* rather backward, that of the *European* is balanced more accurately.

In order to render these motions (so to call them) of the parts, more sensible, the first figure in Character, plate O. traces TWO SETTS of lines, whereby it appears, that, preserving the station of the ear, and of the eye, by merely prolonging the jaws, we produce most of the variations abovementioned. By drawing the *facial* line at 85 degrees, we have the *European* countenance: to vary this into the *Negro*, draw the *facial* line at 70 degrees; immediately the upper jaw conceals part of the projection of the nose, or (rather perhaps of the nostrils) the mouth advances from *a, C*, to *E, B*; and the chin from *O* to *H*; even if the other parts *I, M, L*, &c. be supposed stationary. By placing the finger so as to hide first one set of lines, and then the other, this remark will acquire additional force; and at pleasure, these lines will represent either party.

TABLE

T A B L E

OF THE

P R O P O R T I O N S

OF

DIFFERENT CHARACTERS OF HEADS SEEN IN PROFILE.

	height a. d.	width a. b.	Dis- tance from the eye to the Sum- mit of the Head. a. m.	width from the Nose to the Ear. h. k.	Nose	Upper Lip.	Chin.	Neck.	Ear.
Calmuc	4	$4\frac{5}{8}$	$1\frac{7}{8}$	$2\frac{1}{2}$	1	$\frac{5}{8}$	$\frac{9}{10}$		$1\frac{1}{16}$
Negro	4	$4\frac{6}{8}$	$1\frac{7}{8}$	$2\frac{1}{4}$	$\frac{6}{8}$	$\frac{5}{8}$	$\frac{7}{8}$		1
European	4	$3\frac{6}{8}$	$1\frac{6}{8}$	$2\frac{1}{8}$	$1\frac{1}{8}$	$\frac{5}{8}$	1	$1\frac{1}{2}$	$1\frac{1}{8}$
Antique	4	$3\frac{4}{8}$	2	2	1	$\frac{1}{3}$	$\frac{2}{3}$	$1\frac{1}{4}$	1
New-born Infant	4	$4\frac{1}{6}$	$2\frac{1}{2}$	$2\frac{1}{4}$	$\frac{5}{8}$	$\frac{5}{8}$	$\frac{1}{2}$		1
One Year old	4	$4\frac{6}{8}$	$2\frac{1}{8}$	$2\frac{1}{4}$	$\frac{7}{8}$	$\frac{1}{8}$	$\frac{5}{8}$		1
Old Age	4	$4\frac{1}{2}$	$1\frac{7}{8}$	3	$1\frac{1}{8}$	$\frac{3}{8}$	$\frac{1}{2}$	$1\frac{1}{2}$	$1\frac{1}{8}$
Apollo	4		2	$2\frac{1}{4}$	1	$\frac{1}{3}$	$\frac{2}{3}$	$1\frac{1}{2}$	
De Wit	4	$3\frac{1}{2}$	2	$2\frac{1}{4}$	1	$\frac{1}{3}$	$\frac{2}{3}$	$1\frac{1}{2}$	$\frac{1}{8}$

The

The SECOND SET of these subjects, (on the same Number of Plates) offers FRONT VIEWS of these FACES.

The first is a front view of an *Oran Otan* (not the *Monkey* seen before in profile) which is considered by some as the nearest approach to the human form, if not to humanity: but if this be the nearest, certainly it is sufficiently distant.

In new-born INFANTS, the eyes are very large in proportion to their orbits; they are pretty distant from each other, but not the complete distance of an eye: the nose and mouth are small.

In the CHILD of one year old, the eyes yet seem large; the lower part of the face longer than the former: the forehead higher. The height of the head to its width is as 20 to 12.

As the heads of children vary greatly, not only from each other, but also each from itself in its advances toward maturity; there is scarcely any possibility of determining their proportions. This figure exhibits those to which the best artists have usually conformed,

A. B. is equal to 11.

A. G. divided into two parts at D. gives the width Z, D, F.

The head is the width of four eyes.

The orbits of the eyes should not be made too large.

The NEGRO: his head in height (h, i,) is in proportion to its breadth (o, p,) as 27 to 20: its breadth at m, n, is as 18.

The under-jaw u, v, is as 12.

The whole countenance therefore diminishes greatly from level with the eye-brows (o, p,) toward the bottom; the chin being pretty oval; the nose and its nostrils wide, but not excessive: the eyes are less distant from each other than the width of the nose: the orbits of the eyes of this *Negro* were very large; the proportions of this feature are extremely variable. The mouth is two thirds the width of that part of the face where it is placed. The ears are small, and somewhat distant from the head, as is common among this race of people.

The

The head of the CALMUC, is in height (i h) to its breadth (o p) as 32 to 20: at m, n, it is to o, p, as 24 to 20: the widest part of this face, therefore, is 'at the cheek-bones; and it decreases both towards its top, and towards its bottom: its whole figure somewhat approaching the lozenge form. The nose is not very large; but the nostrils are pretty open.

The orbits of the eyes approach each other closely: much nearer than in the *Negro*.

The eyes themselves are small.

The ears are hid from sight by the great width of the cheeks.

The head of the EUROPEAN: is in height (h, i,) to its breadth (o, p,) as 29 to 23.

The oval formed by this head is consequently much shorter than that of the *Negro*.

The eyes are further distant from each other.

The ears are much *closer* to the head than those of the *Negro*.

The mouth is much smaller, and the lips much thinner.

The third Series of these Subjects (on the same Number of Plates) offers the Progress of the Countenance from INFANCY to AGE.

In the skull of the newly born INFANT, (character plate M.) the cranium may be regarded as an oblique oval, to the front of which the jaws are attached at bottom: this form is not so constant but that it sometimes varies, but not greatly.

The forehead and the chin are on the same vertical line (a, d.)

The orbit of the eye is equal to about one fifth part of the line a, d, which is the proportion of a full grown face: the upper jaw is but shallow, because the infant has no teeth.

The under-jaw is formed pretty much on the same principle; and for the same reason.

The little distance there is from the upper-jaw, and from the bone of the nose, to the cheek, renders the profile faces of children of equal projection.

New-born children have no frontal sinus, (or hollow in the bone of the forehead, above the nose, and the orbit of the eye) but the forehead preserves a uniform continuity of figure.

The nose is small; and nearly one fifth part of the line a, d.

The head is deeper from front to back than it is high from chin to forehead: not much in this subject, but in some children the difference is considerable.

The center of motion in the neck, is not under the middle of the head, but is placed somewhat forward, which is the reason why the heads of children so readily fall forward, and so often decline on their breasts.

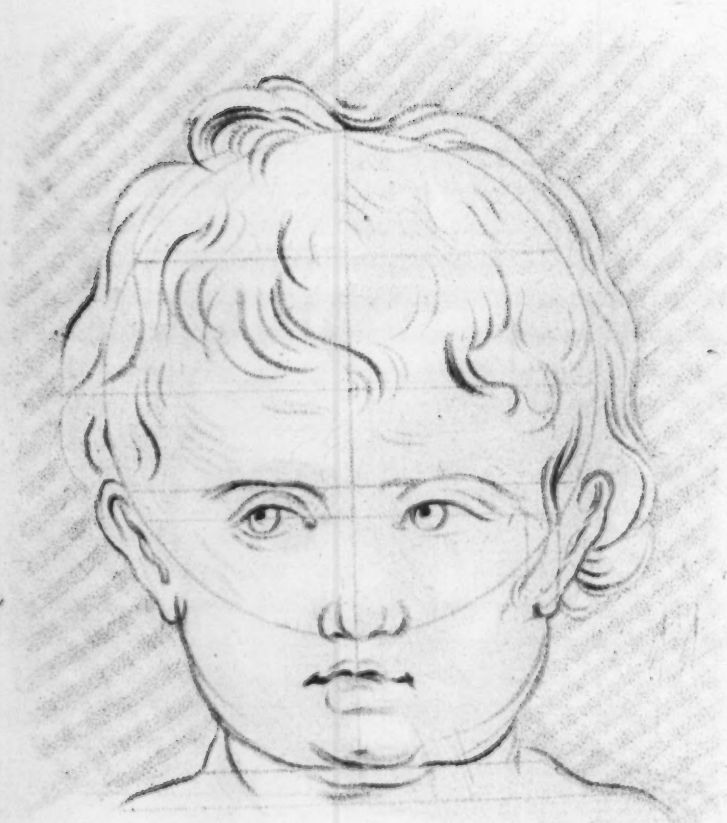
The external organ of hearing grows remarkably in children: as also the mastoidal apophyse.

The SECOND figure in this plate represents the head of a CHILD about a twelvemonth old, in which appear several alterations: for, now the depth of the head from front to back is increased; so that the line a, b, is much longer than the line a, d.

The orbit of the eye is not much changed.

The forehead is somewhat raised, and advances before the line a, d. as also do both jaws: in fact, in order to contain the teeth,





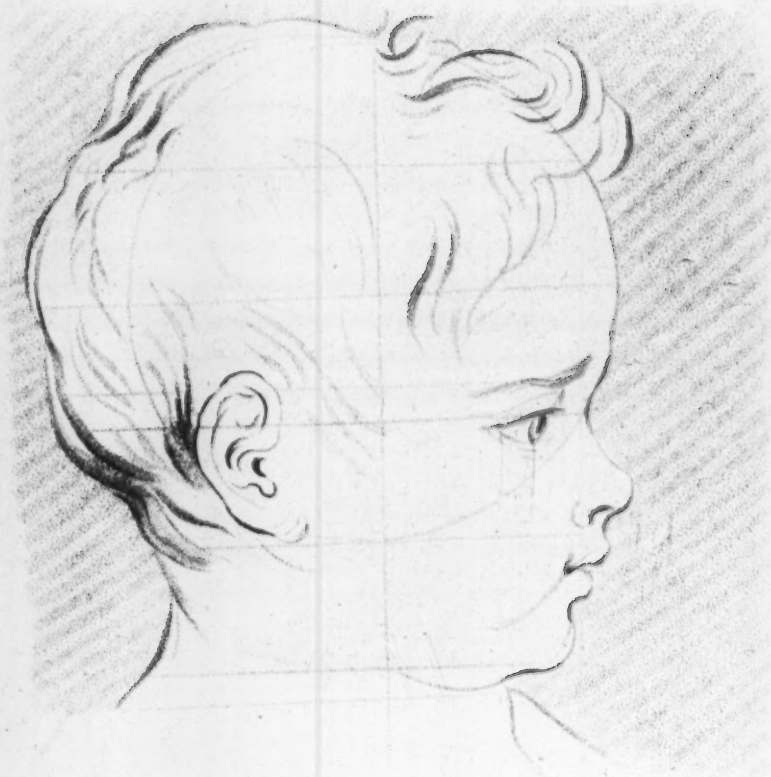
CHARACTER.



CHARACTER.







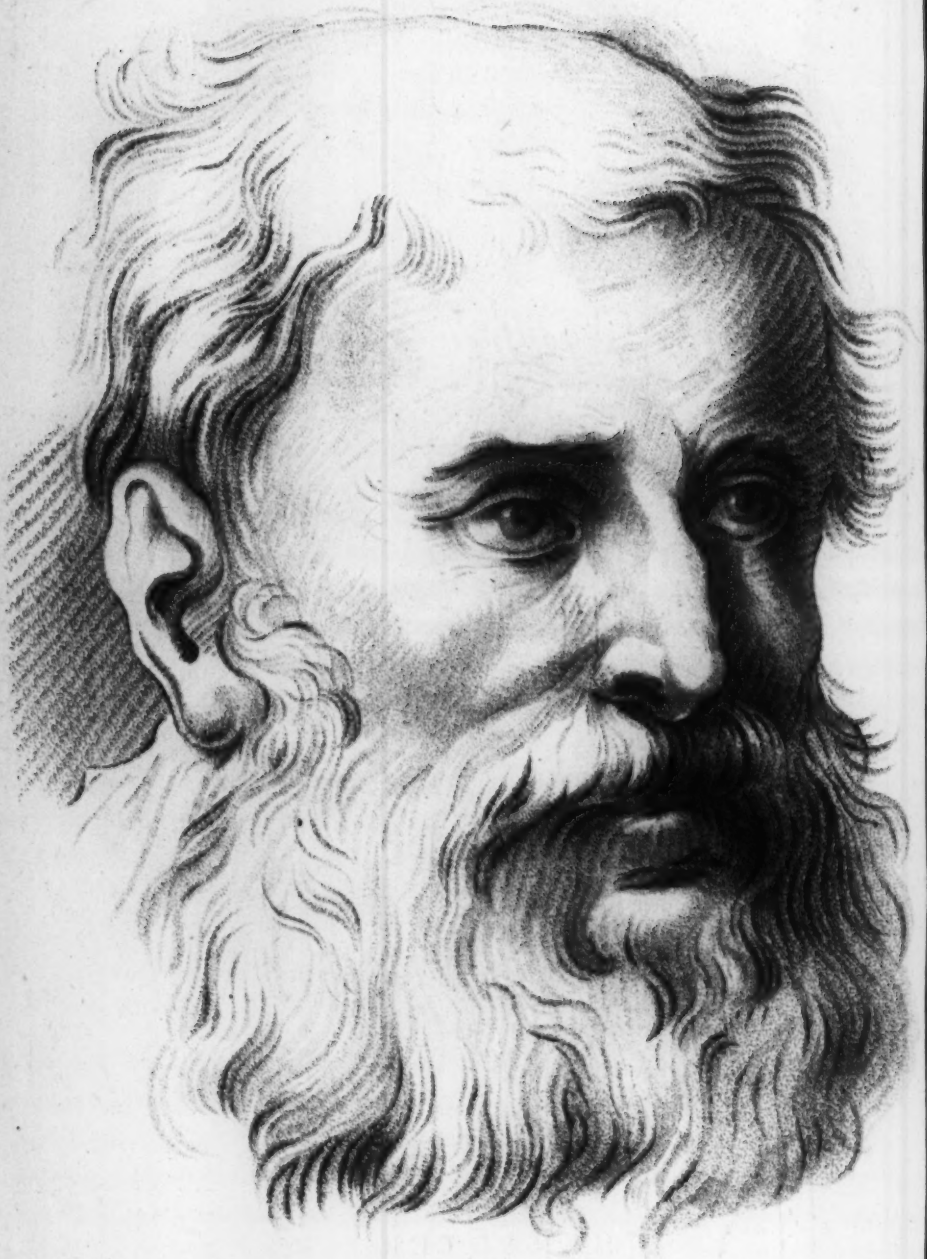
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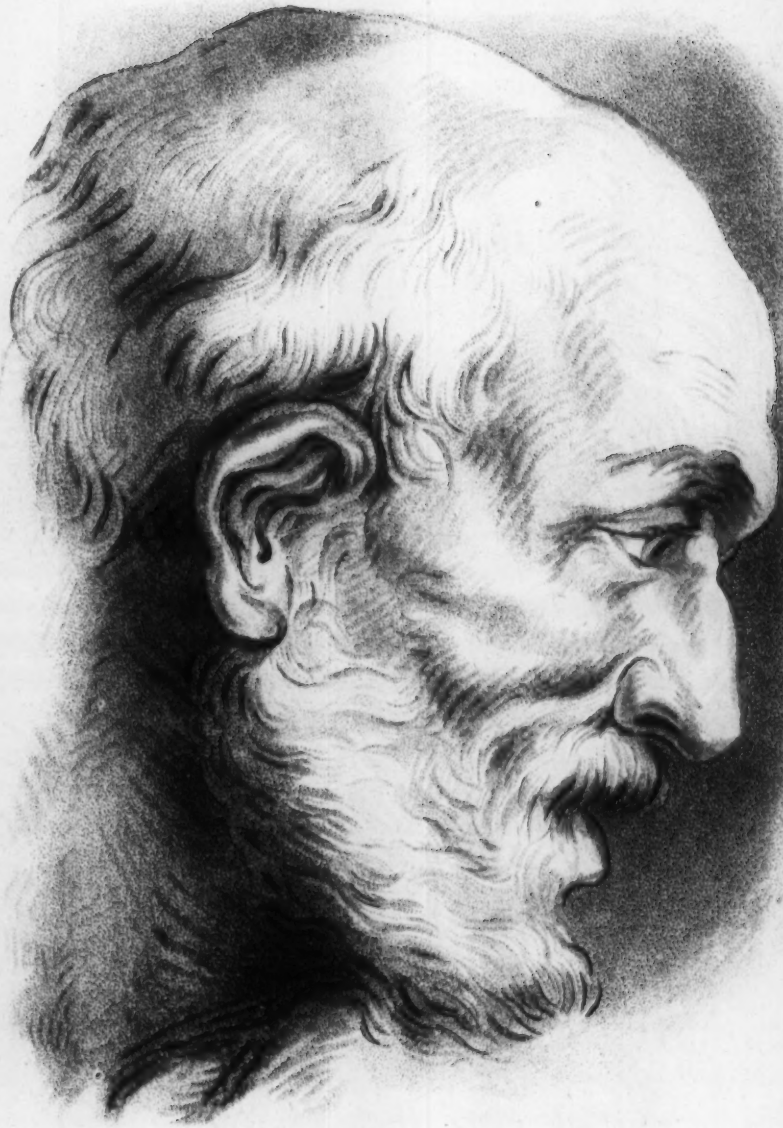
CHARACTER.







CHARACTER.



CHARACTER.



teeth, which now begin to occupy more or less space, these parts are in size double what they were: the increase of the lower parts of the face is general, and evident.

The upper-jaw projects (but not much) more before the line a, d.

The third figure, Character plate L. is the representation of a HEAD AT MATURE AGE; which compared with the foregoing shews sundry variations.

The nose in growing acquires a rising in the middle; which in some persons becomes *aquiline*: neither Negroes, nor Asiatics, have this rising in any sensible degree: neither have the antique statues.

The anterior part of the nose, from the tip of the nose to the cheek, is longer in Europeans, than in other continental races.

The natural position of the teeth, in general projects the mouth a little.

The chin seems somewhat to recede.

This being the same head as No. 4, in the first series, several remarks have been already made on it.

The Fourth Subject of this Series, is a Head of OLD AGE.

This is a Woman's Head; but the same principles of variation apply to both Sexes.

The first thing remarkable in this head is, the difference produced by the loss of teeth: now in old age, not only are the teeth lost, but also the gums, and *alveoli*, wherein their roots were inserted: by this cause the inferior jaw is diminished in height; and the mouth becomes so shallow, that often it can hardly contain the tongue. As the tongue, by this shallowness of the jaw, is pressed, with the *os hyoides*, toward the roof of the mouth, it is not held so closely as before with its root, but is apt to fall forward whenever aged persons incline their heads. By this aptitude the tongue appears longer than formerly.

The nose, whose prop, the jaw, is now impaired by loss of teeth, inclines toward the mouth, over which it almost seems to hang.

The forehead, above the nose, projects more than heretofore, because the *frontal sinus* is larger: hence also, the hollow at the junction of the nose and forehead, becomes more apparent.

The whole upper-jaw becomes hollower; and the front which formerly projected now recedes; whereby the whole upper-lip seems fallen into the mouth; and the nose seems larger, not only than it was, but also than it really is.

The lower jaw is now, by the loss of its teeth, so much in the power of its muscles, which no longer find the resistance they formerly did, that it is drawn upward by them: hence the gums press each other in the mouth; and by consequence the point, *d*, advances before the line *a, d*, to *g*. From these causes, the distance from the nose to the chin, becomes one sixth part of the head shorter than before; whereby the nose and the chin almost seem to meet.

As the chin (in front) is drawn upward, the angles of the mouth behind decline; and the little muscles of the skin of the neck tighten like cords, and become very observable. The wrinkles of the skin constantly cross the fibres of the muscles; consequently they are horizontal on the forehead: while around the eyes they form the spur, or crow's foot: their direction on the neck is horizontal; on the under-jaw almost perpendicular *p*.

These alterations are not wholly seated in the skin, or muscular parts of the face; the very bones themselves undergo no trifling alterations: and indeed are the true origin of this decrepitude.

To render this progress more sensible, we repeat this head and No. 3, in order to compare them with each other. Character, plate O.

As the first approach in appearance toward old age, we begin by enlarging the (*frontal sinus*, or) cavity above the nose: thereby forming a considerable protuberance, in that part. Then, by taking away the teeth of the upper-jaw; we move the point of resistance to the under-jaw, from the teeth to the gums, and to the bone of the jaw itself; the same deprivation being suffered by the under jaw, the mouth becomes elevated (at the same time falling back) from *D, E*, to *d, e*. Next we shall draw the facial line from *N*, through the frontal prominence *g*, to *O*, and *P*, then placing one foot of the compasses on *A*, the articulating apophysis of the under-jaw (at the ear) we trace with the opening *A, C*, (the former chin) the facial line *C, c*, till it cuts the facial line in *O*, (which now becomes the place

place of the chin) then drawing also from A, the line B, b; we finish the chin; and unite the under-lip with the upper at d, e: drawing also the ear M, toward m: and now the face of mature age, assumes the aspect of old age.

It deserves notice, that the skin of the ears in old age becomes more ample; and this part of the head lengthens.

This experiment may be repeated in a directly contrary manner: *i. e.* with design to change the head of old age, into that of mature life and vigour. In which case we must decrease the frontal sinus G, g, h; and pare off the projection to render it flatter: we must also make room for the teeth, and their appendages: which very considerable addition will drive down the mouth from d e, to D E, and will also at the same time project it, and by keeping the lower jaw in its place, will move the point of the chin from c, to C; thereby, more or less moving each of the parts which accompany it, throughout the whole of its course, from thence (C) to L, to B, and to M, its junction with the lower part of the ear.

On this subject as on one before, by laying the fingers on either system of lines, we see the other system more completely: and exhibit either alternately at pleasure.

Additional Plates to the Article CHARACTER. Six Plates, viz.

Girl's Head, outlines.

Ditto, finished.

Ditto, profile.

Boy's Head.

A Bearded Head.

A Ditto.

These will be found very useful being treated in a style different from any already given.

PARTS OF THE FIGURE.

Eight Plates Additional, viz.

Children's Hands.

Children's Feet.

Three Hands.

Three Feet.

Four Plates, Views of Feet and Legs, in different Attitudes.

These are more at large than any of our former, and beside increasing the variety, offer very useful and desirable studies.

*Of MOTION : Two Plates Additional.**From the Original Drawings by POUSSIN.*

Plate A. illustrates the principle of a figure standing on one of its feet; which will always have the shoulder of that side lower than the other; and the hole of the neck, at the same time per endicularly over the middle of the leg which supports the body. This will be the case, in whatever line the figure be seen; whether its arms be but little advanced from the body; whether it be free of any burthen on its back, its shoulder, or its hand; or whether the leg out of office, be not far detached from the body, either forwards or backwards.

Plate B. shews the stretching out of the arm, drives the equilibrium of the body, into that foot which sustains the whole weight; as is seen in those, who with arms stretched out can walk upon a rope, without the use of any pole as a counterpoise. It further shews the importance of attending to the perpendicularity of the pit of the neck over the foot which supports the figure; as it is evident that by projecting the upper parts of this figure a little more to its right—it would lose its balance and would inevitably fall.

Additional



CHILDRENS HANDS.

PARTS OF THE FIGURE.

Eight Plates Additional, viz.

Children's Hands.

Children's Feet.

Three Hands.

Three Feet.

Four Plates, Views of Feet and Legs, in different Attitudes.

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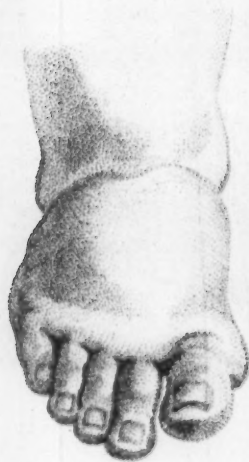
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Additional



CHILDRENS HANDS.

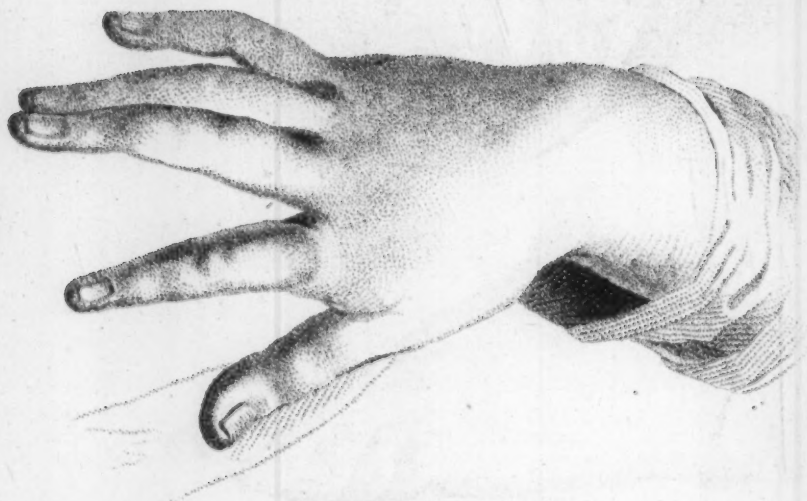
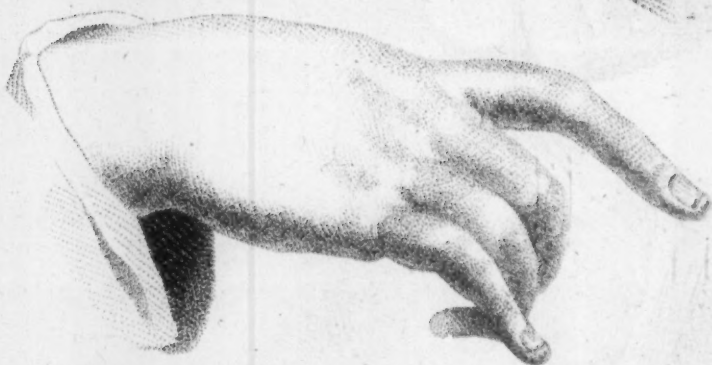
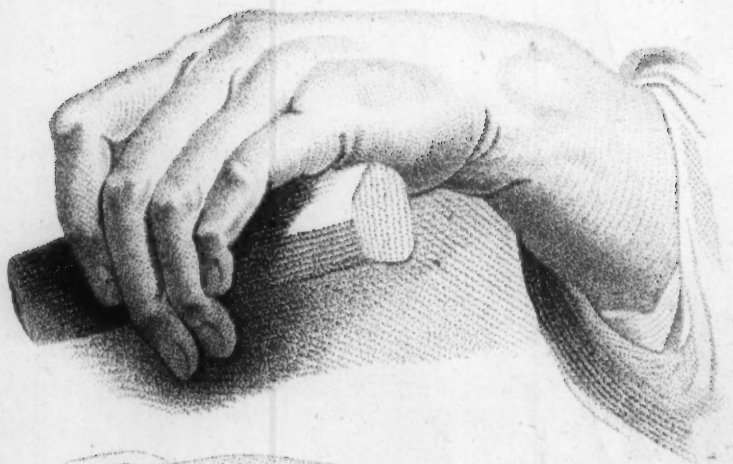




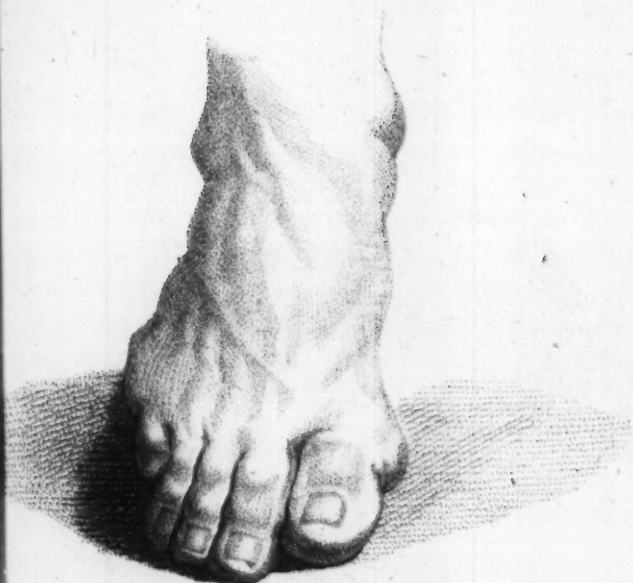
CHILDRENS FEET.







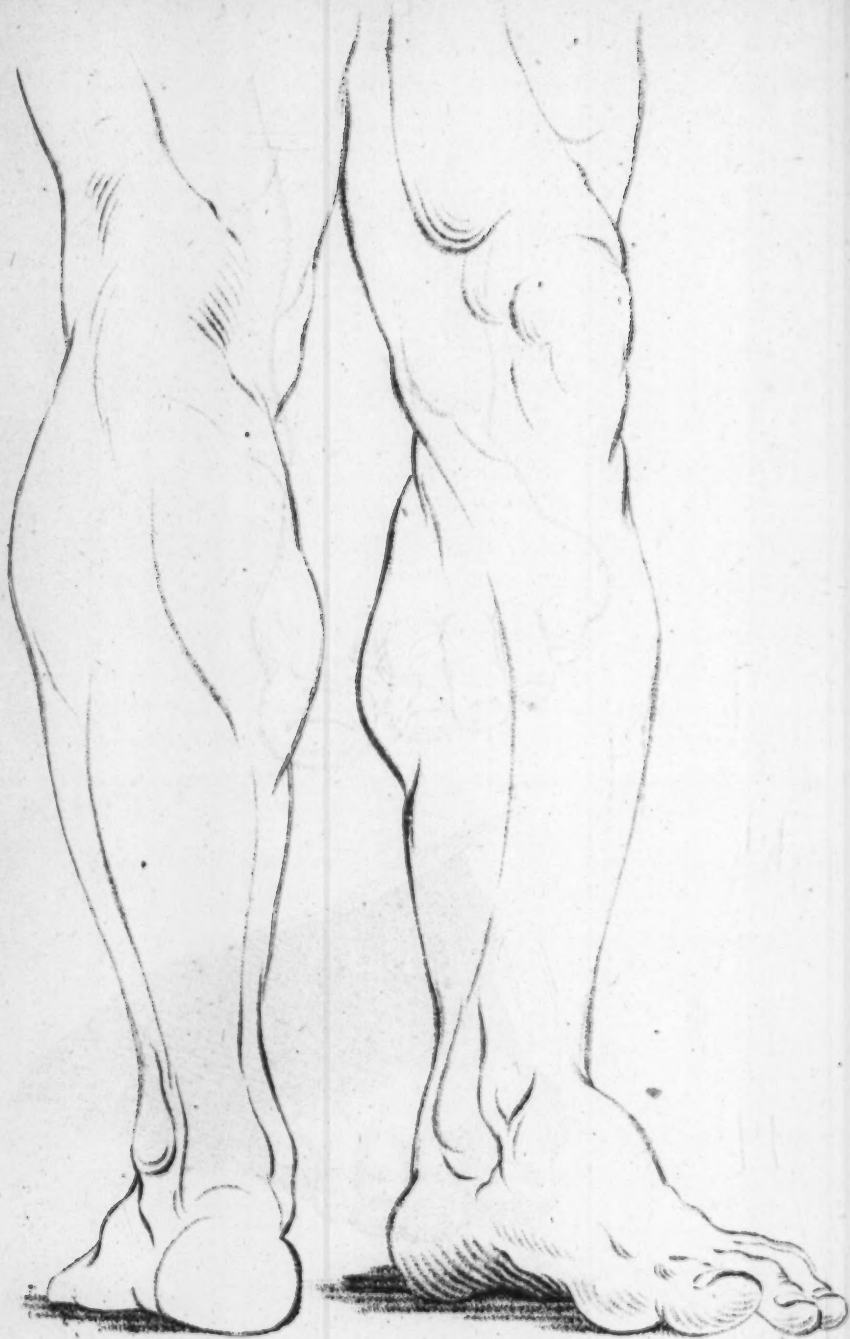
PARTS of the FIGURE.



PARTS of the FIGURE.







PARTS of the FIGURE.



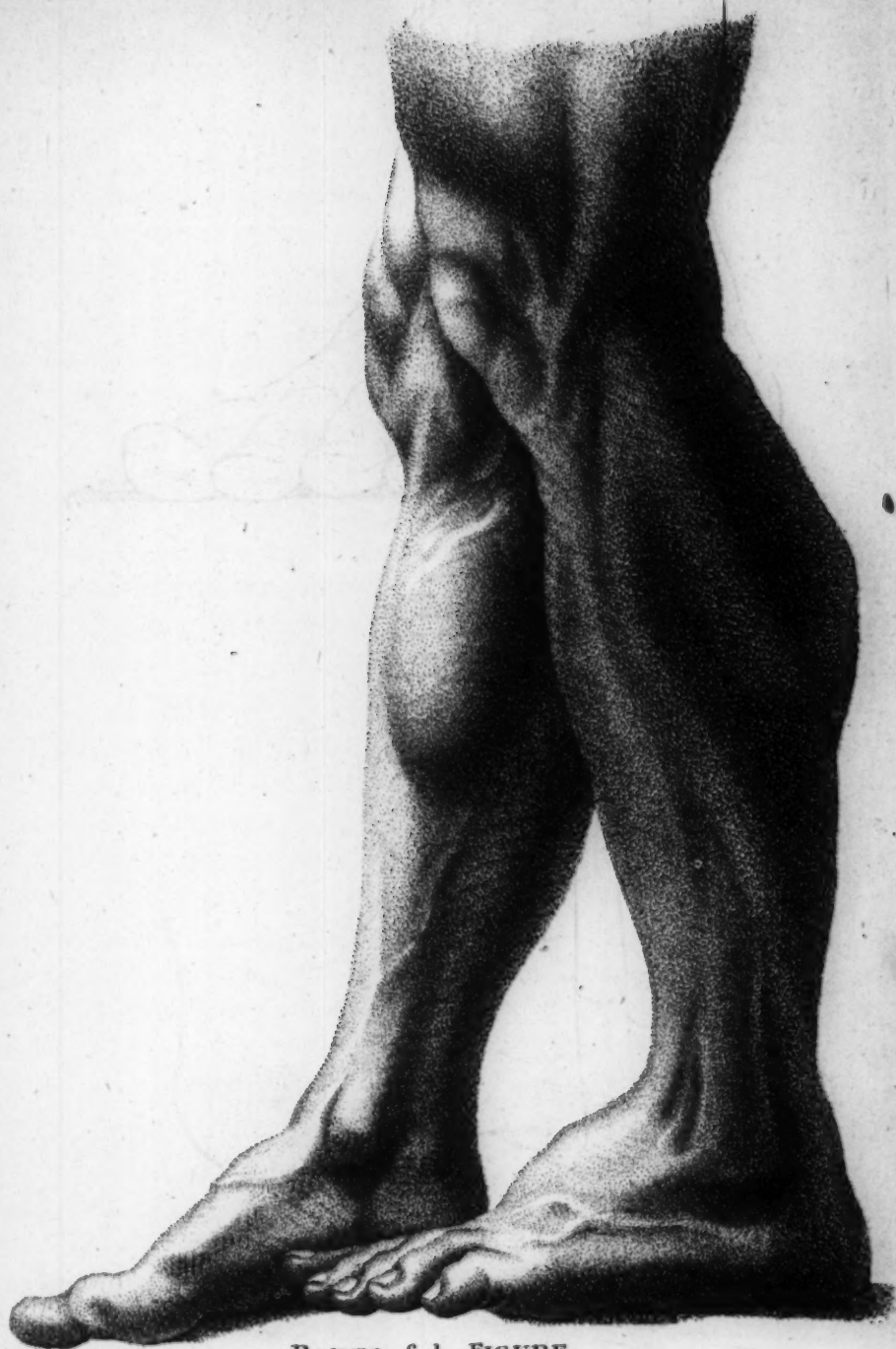
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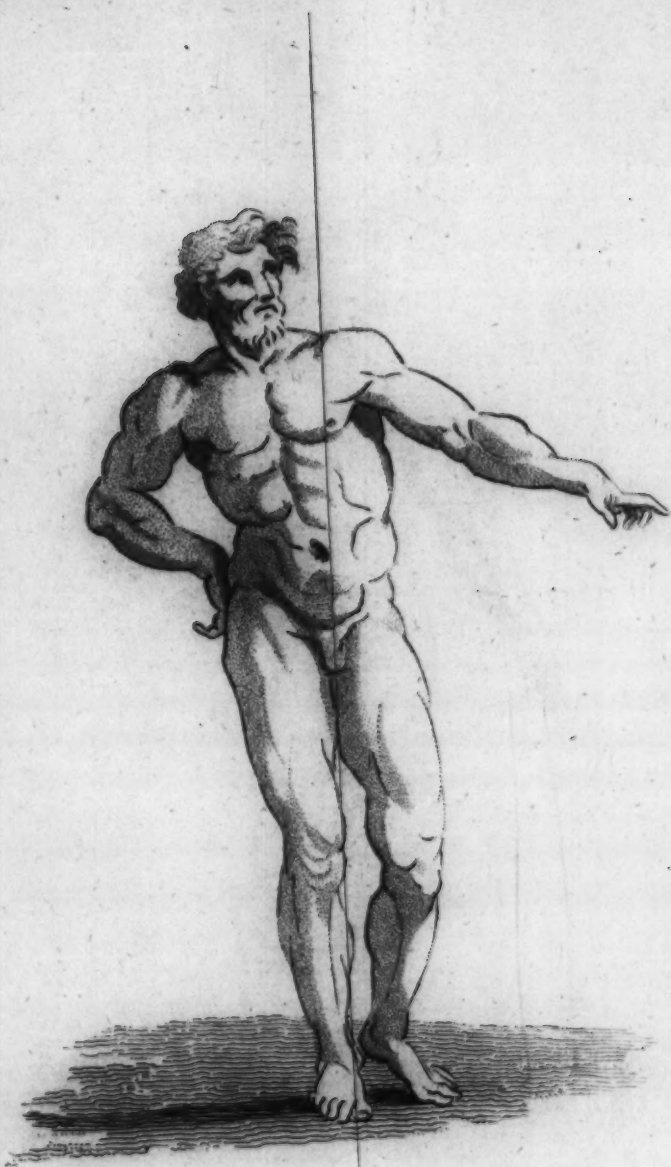


PARTS of the FIGURE.



PARTS of the FIGURE.





MOTION

From an Original Drawing by Poussin.

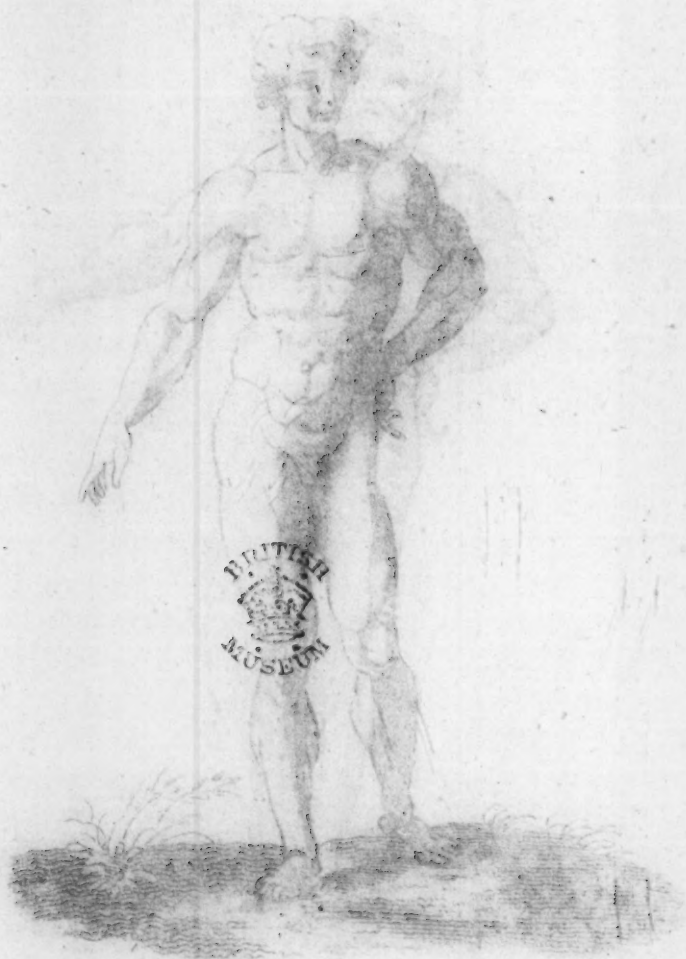
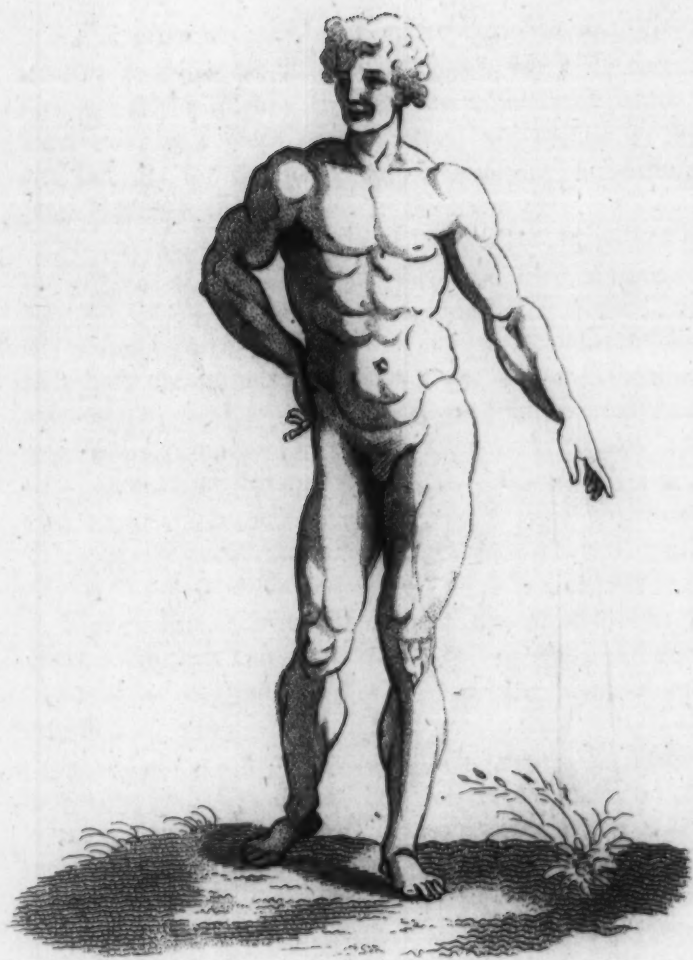


PLATE I
The male figure, standing, from the front.
The figure is shown in a standing position, facing forward, with the right arm slightly extended and the left arm bent at the elbow. The figure is standing on a small patch of ground with some grass.



MOTION

From an Original Drawing by Poussin.



Additional Plates to the Article PERSPECTIVE.

INACCESSIBLE PLACES.

As it often happens, that either curiosity or utility excites a wish, to know the distance of places, when we cannot measure directly to them; (besides the amusement which results from this, as a piece of geometry,) we present in this plate two subjects for the purpose of ascertaining the distance of a place which is inaccessible.

Fig. 1. Suppose the spectator stationed at A, wished to know the distance of the object B. At some little distance on one side A, as C, erect a small stick; this being secured, retreat to D, observing that C covers the object B, whereby it appears that both are in one right line, here also erect another stick, then on the other side of A. at the same distance from A, as D is, and A also covering D, erect another stick E; then advancing to F, at the same distance from A as C is, place another stick, and continue advancing to such a point (G,) that from thence A appears to cover B, and F appears to cover E: this point, G, is the same distance from A, as A is from B.

Fig. 2. But if it should happen that this process requires more room than can conveniently be engaged, this figure shews the mode of ascertaining the distance in a place of smaller dimensions.

The spectator being stationed at a, desires to know his distance from b. On one side of a, as c fix a stick; then advancing beyond a, toward d, fix on a spot which is some convenient number of times the length of a c (as three times) where also erect a stick: then fix on some convenient part of the line between d b, as e; and divide its distance from a into three parts (or so many as the line a d is divided into). Set off one of these parts at f, taking care that a covers e; and advancing along the line c f, toward g, fix on that point from whence a covers b, and f covers c, (as g :) then measuring from g to a, it will be found one third part of the distance from
a

a to b: so that if from g to a be 100 yards, from a to b is 300 yards.

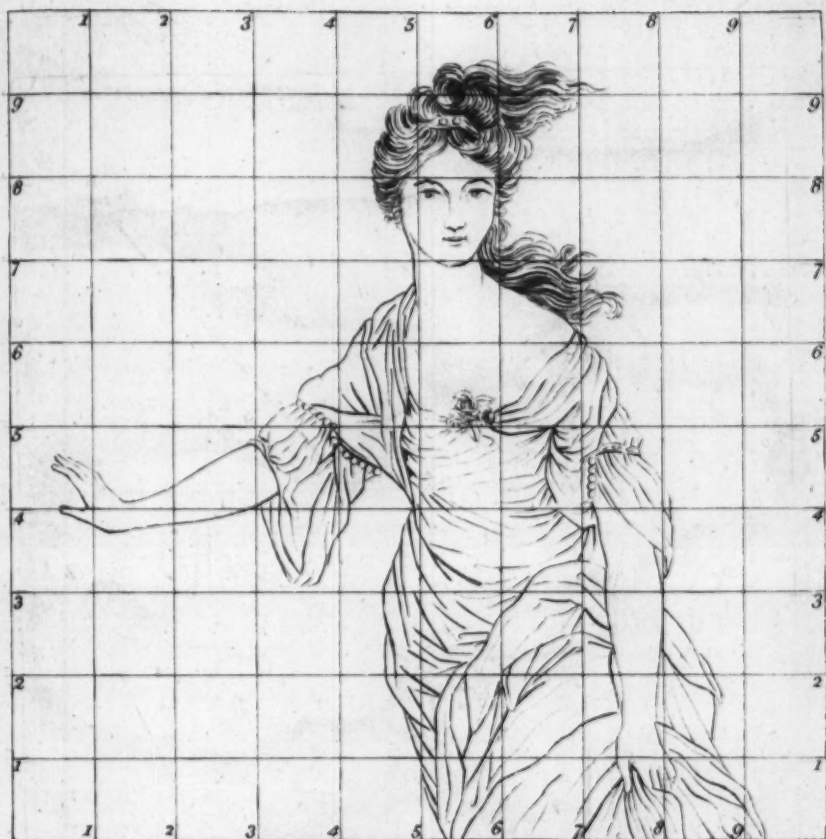
N. B.—If the line a d was divided into four, or five parts, &c. then the line a g would be one fourth, or fifth, &c. of the distance a b.

*To ENLARGE, OR TO DIMINISH, AN OBJECT, by means of
Squares.*

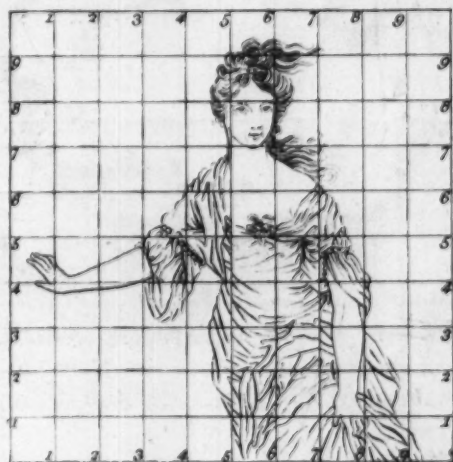
Divide the outer frame of the original, by any number of squares, at pleasure; always taking care that they be exact: then, into precisely the same number of squares, divide the space allotted to the copy; the interfections of the lines will give so many points of certainty, that the forms may be procured with great correctness.

N. B. For greater accuracy it is best to number, and mark, the squares, that one may not be mistaken for another. By this mode, a large picture may be reduced to the size of a drawing: or a drawing may be transferred to a picture of any size whatever.

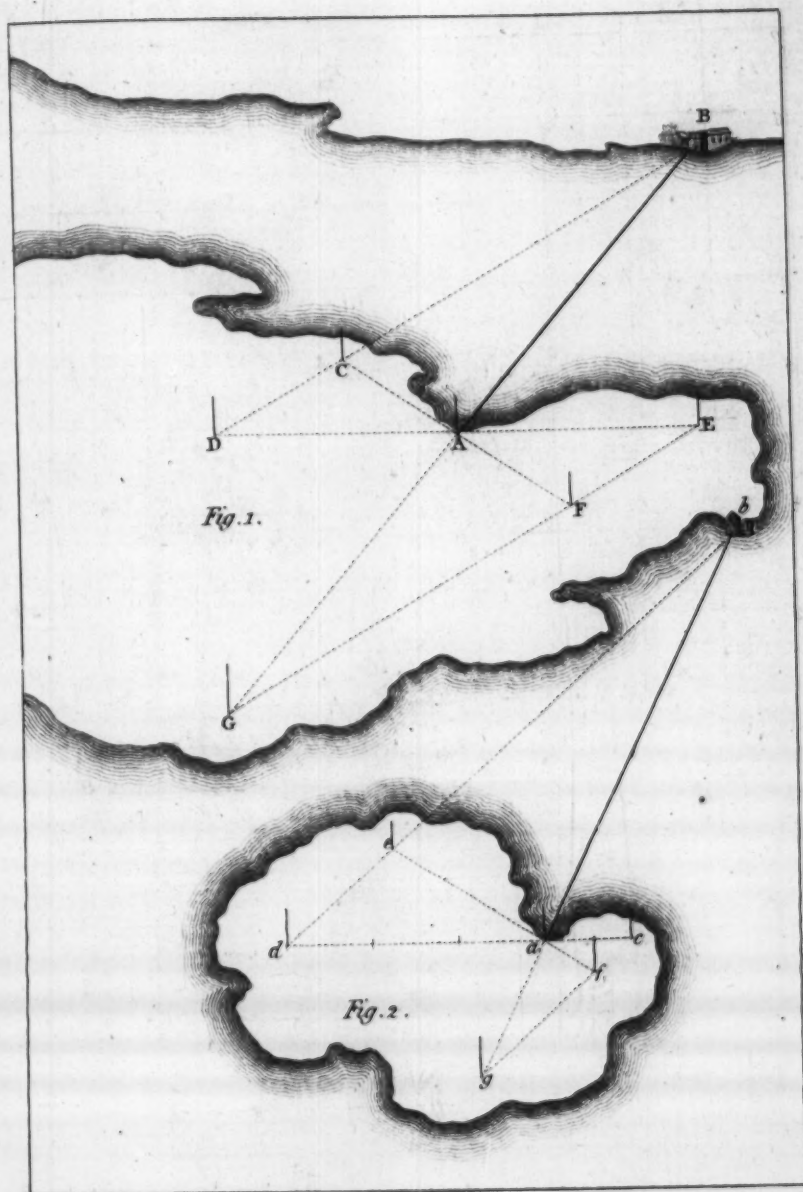
REFLECTION



To enlarge or diminish by means of Squares.







To Measure the distance of inaccessible Places.





REFLECTION OF LIGHT.

Fig. 1. It is always to be understood that the angle of Reflection and the angle of Incidence are equal: so that B, A, C, is equal to C, A, D, and *vice versa*. Wherefore if it be desired to know where the ray B, A, when reflected from the surface e, A, G, will strike the perpendicular object I, K, we erect from A, the perpendicular A, C, and make A, D, an angle from A, C, equal to B. A. which gives D for the point sought.

Fig. 2. When instead of striking an object situated direct, it strikes on one situated obliquely.

Suppose the line of obliquity be, e, A, g, which prolong to the bottom of the perpendicular object, as at E; where erect a perpendicular line: erect also the perpendiculars, e, f, A, C, g, h, and transfer the heights f, and h, of the first figure, to this: then, if the ray be B, f, A, the reflection will be A, h, D; being the point of intersection with the line E. D. The reflection follows the same laws.

Fig. 3. Exhibits the same principles, further applied to sundry subjects. B, A, is a ray of light, which falling on this side the shadow of the board, produces no effect; because its reflection, A, D, is spent in air; but b, a, by its reflections a, d, striking the corner of the board at d, very much enlightens that under surface, which else would be altogether in shadow: and as all following rays advancing toward I, would be reflected further on the shadow, it follows, that the whole course of this edge of the board will be enlightened, by such reflections. Now if the ground A, a, 3, be supposed green, the light reflected from it, will render the under part of the board greenish; if it be red, the reflection will be reddish: and so of any other colour.

Fig. 4. But beside the reflections which from the ground may strike upon any object, reflections from objects may (*e contra*) strike upon the ground. As for instance; though no ray of light can pass through the stone, B, o, X, (whereby the whole surface from X to A, is kept in shadow) yet from B to A, all may pass freely; and so from A to D. By the same rule it will follow, that a ray of light E, D, may pass by reflection

to A, and so to B; now though such a ray would have no effect on any shadowed part, yet a ray to M would be reflected to N, and so to o; of consequence, all the rays falling between D, and M, would be reflected on the space between A and N; thereby enlightening it very considerably; while the part from N to X remains dark, being visited by no reflections. As these stones are not parallel but oblique to each other, the shadow of the stone B, e, l, X, is described by the lines A, t, c; so that a portion of the further end of the shadow t, c, 2; and 2, u, t, will also be without reflections, and consequently dark. It is true, that in nature, this shadow would be nothing near so visible as here represented; because a variety of rays of light dispersed in the atmosphere, or reflected from various parts, would confuse it by their mingling among it. It would also be further softened by the principles of KEEPING, of which presently.

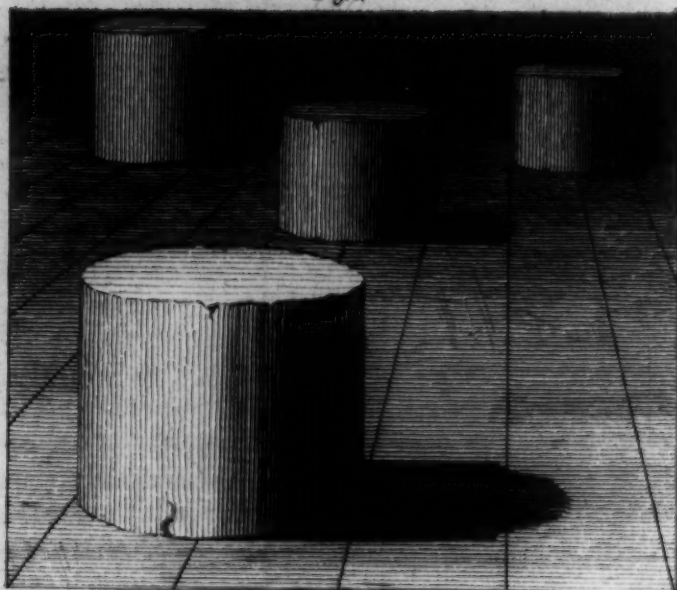
KEEPING



Fig. 1.



Fig. 2.



KEEPING. *Plate I.*

KEEPING. PLATE I.

KEEPING consists in giving to each part that tone of color, and strength of light, or shadow, which is its due: its purpose is, by means of making some parts seem to recede, to make others, by comparison, appear to advance. As to tone of color, we relinquish that here: but as to degradation of light and shadow, we have thought a few examples might be useful. For this purpose,

Plate I. represents in its upper figure a number of cylinders, the light coming from behind them toward the spectator; on which we remark that the further objects are least distinct, least strongly enlightened, and least strongly shadowed: whence they communicate the idea of distance. The reasons are evident: (1.) They are diminished in size, therefore occupy least space on the retina. (2.) The light reflected from them has a further distance to pass through to the eye than that reflected from the front objects; and, if this passage be through a dense medium, in proportion to such density, will be the feeble effect produced by the light so reflected from them. (3.) This must be referred not only to the enfeebled powers of the light, but also to those of the shadow, inasmuch that in the same proportion as the lights are obscured, the shades are enlightened, approaching toward the color of the air, and in consequence, these distant objects appear unequal in brilliancy and vivacity to those which are nearer to the eye.

The lower figure exhibits the same objects, with the light coming sideways upon them; whereby they are considerably more enlightened, and a greater breadth is obtained; but they continue to appear either to recede, or to advance, on the same principles as before. These figures being round objects, their roundness produces a kind of shade on their enlightened sides, caused by the obliquity of the rays of light reflected from them: as on their darkened sides, their roundness produces a kind of enlightening, which is occasioned by the admixture of light reflected from around on these parts; which, debasing as it were, the shadow, softens it into somewhat of lightness.

KEEPING. PLATE II.

The upper figure shews a number of cubes, the light coming on one side; these preserve their distance, and effect, by the same influence (*i. e.* of the air) as determines that of columns: now in the circumference of a column no two parts are precisely at equal distance from the eye; but if we take the nearest point in the circumference, all other points are further, or if we take the furthest, all other points are nearer: but in square bodies this does not happen; the whole front surface being directly opposed to the eye, and equally distant from it. Hence arises the flatness of its appearance; and the no-reflection of its face, so situated. Nevertheless, the further parts of any face obliquely situated, are affected by reflection; and if light, are darkened; if dark, are lightened; by which they seem to recede from the eye.

Fig. 2. Exhibits the same objects, with the light coming on them in front: now as we see objects, only by means of the light they reflect striking our eye; we may expect in this situation of the light that it will be reflected from these objects to us with the greatest vivacity; because most directly: the light then from these squares will be most sprightly and vivid, but it will also obey the same laws, in respect to distance and keeping, as regulated those figures which have preceded.

Fig. 1.

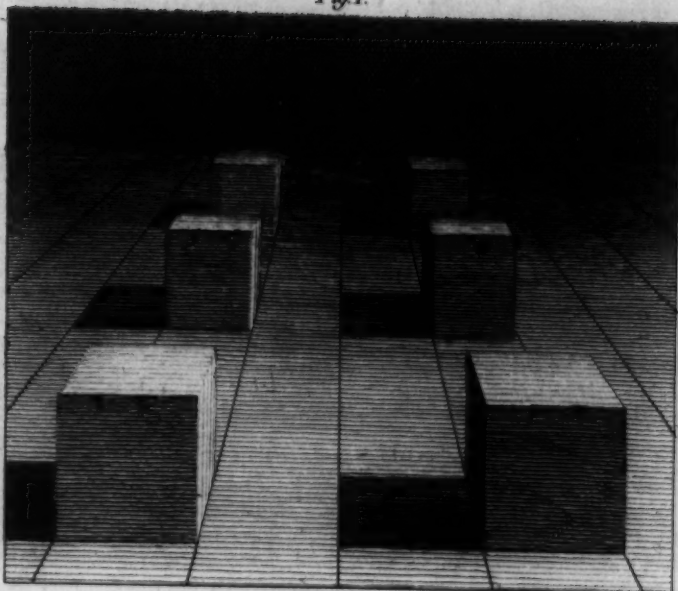
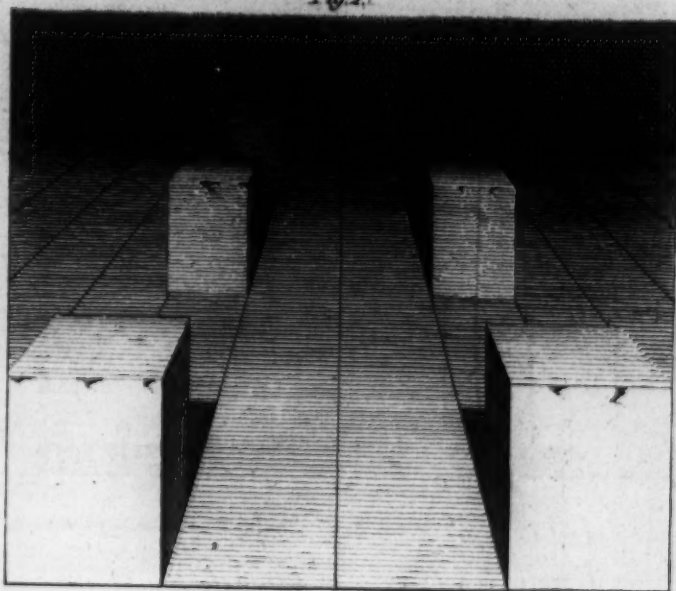


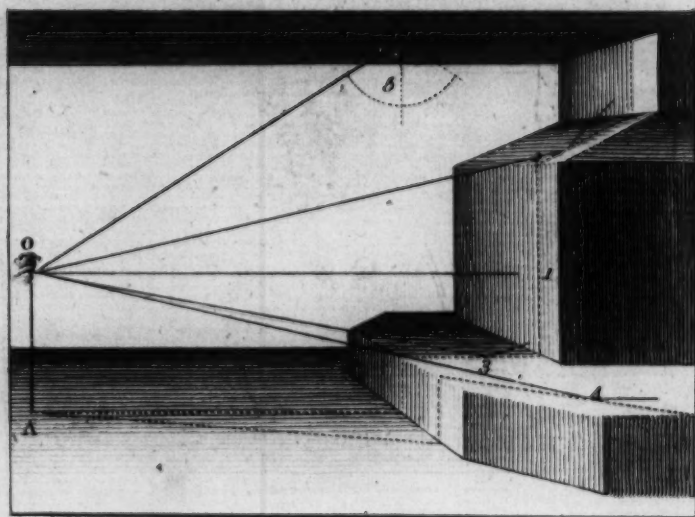
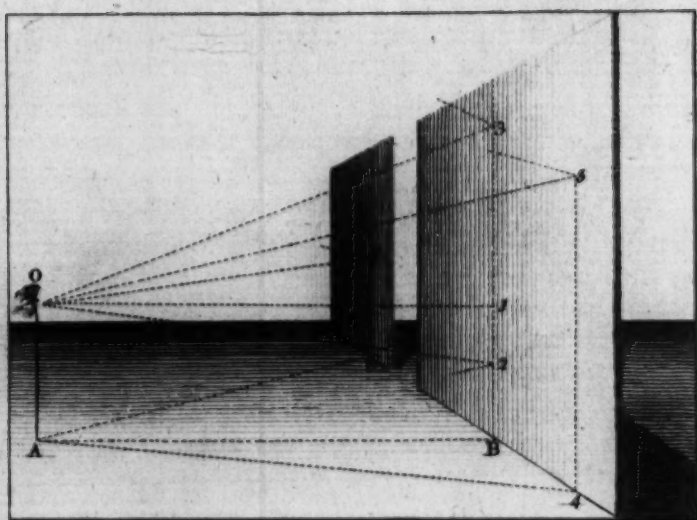
Fig. 2.



KEEPING. *Plate II.*







KEEPING. *Plate III.*

KEEPING. PLATE III.

Though we said before, in order to render more sensible the difference between round and square bodies, that the whole surface of a square opposed to the eye is uniform, and flat; yet this must not be so strictly taken, as if in plane surfaces of considerable extent, all parts affected the eye like. Suppose the eye O, to survey the vertical plane before it: it will receive a true and perfect image only of that part against which strikes its direct ray O, 1, whose plan is A. B: this line it examines perfectly (especially in the center 1, less in the point 2, less still in the point 3): but the line O, 5, 4, whose plan is A, 4, being oblique from the direct ray, loses force in proportion to the quantity of its obliquity; as appears yet more strongly by the line O, 7, 3, whose plan is A, b; for the angle made with the direct ray by this line, being very large, it can depict on the retina of the eye O, only an imperfect glimmering.

Fig. 2. If the effect of oblique lines in regard to the same plane be so considerable, when that plane is directly opposed to the eye, the effect of planes oblique to the eye, and still more, of oblique lines deflected to the eye from oblique planes, must be very considerable indeed. To render this more sensible, in this figure several planes are beheld by the eye O: the plane, 1, is direct to it; but the plane above it 2, is oblique; and so is the horizontal plane 3, 4; and the ceiling 5; it will follow; that of these planes, the plane 1, will make the most vigorous impression on the eye, and indeed, will be the only one perfectly seen by the eye.

To illustrate this yet further, suppose that each ray from the eye shot a little ball against these planes, and that such little ball rebounded from them; in such case, the ball 1, being shot direct, would rebound direct, and return along the line 1, O, but the other balls would rebound according to their angle of incidence: O, 2, O, 3, O, 4, O, 5, would fly off still further from O. If these balls were shot with design to strike forcibly, and to damage the stone where they struck, only the ball O, 1, would produce its full effect; the obliquity of the others depriving them of half, or more than half, their power; from whence we may easily conceive the diminished reaction of these respective points on the eye O, which sees them only by the light they reflect to it.

KEEPING

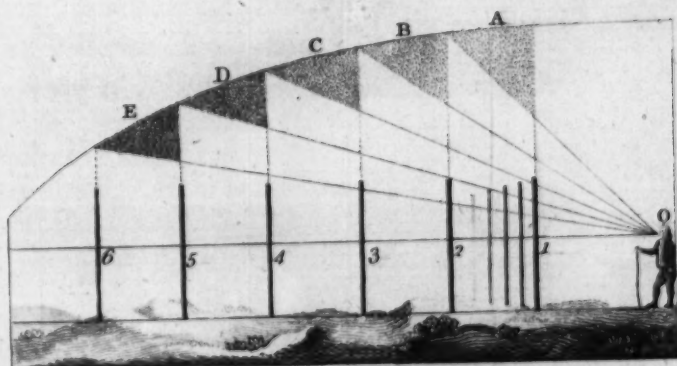
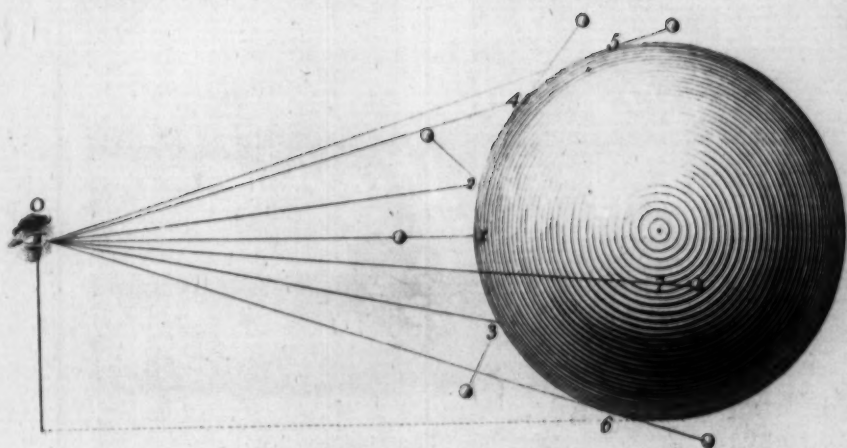
KEEPING. PLATE IV.

The upper figure illustrates the same principle as the former plate, but in relation to round bodies: for such a body may be conceived of, as formed by a number of planes in various directions. In this case, the point 1, answers to a vertical plane, and the ray O, 1, will have the strongest effect either from the eye O, on the point 1, or, *vice versa*, from the point 1, on the eye O: for all the other rays are weakened by their obliquity, O 2, and O 3, will be stronger than O 4: O 5, O 6, O 7, will be enfeebled indeed, insomuch, that if the back ground to these points was adjusted to them, in color, &c. the eye would not be able to determine the course of the outline.

Fig. 2. Endeavours to realize the principles of AERIAL PERSPECTIVE, by supposing the eye O, to inspect six sticks placed conveniently before it at different distances, and seen by it through different media. If the air was perfectly clear (which it never is) the difference between the first stick and the sixth might be inconsiderable; and only referred to its diminution in size: but if the air was vaporated to the density of A, the eye O, might be able to see the sixth stick but faintly; if the air was vaporated to the density of B, No. 6, might become invisible; and No. 5, only be discerned. By the same rule, at the density C, No. 4, would be the limit of sight; and so on, till at the density e, the stick No. 1, or at most No. 2, would be visible.

This subject may also be thus explained: an object seen through a smaller quantity of medium (supposing now the medium to be of uniform density) is more distinct than another object seen through a greater quantity of the same medium: thus, if at the distance O 1, the power of the medium to obscure a stick be as A, at the distance O 2, it increases to B; at O 3 to C; and so on. So that if these distances be supposed extensive, no wonder at the distance 6, the quantity of medium equals in power of obscuration the tint E. From this principle arises the whiteness of the sky next the horizon, the blueness of distant mountains, and the distant degradations of landscape.

ADDITIONAL



KEEPING. *Plate IV.*





MOULDINGS.

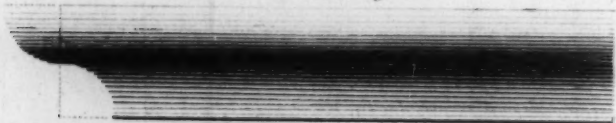
Apnulet, List, or Square.



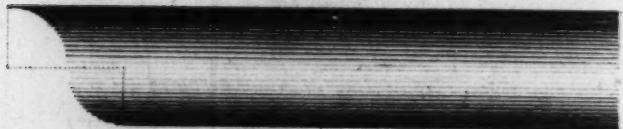
Astragal, or Bead.



Cima reversa, or Ogee.



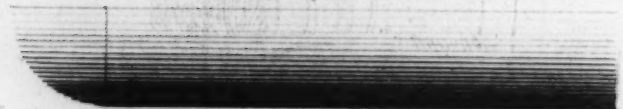
Cima recta.



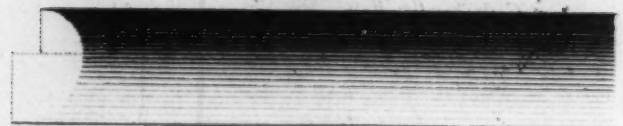
Cavetto, or Hollow.



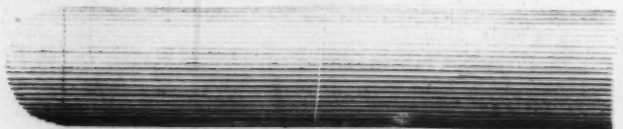
Ovolo, or Quarter round.



Scotia.

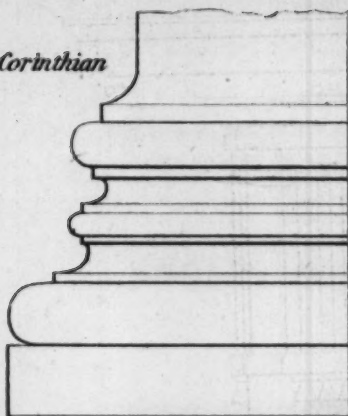


Torus.

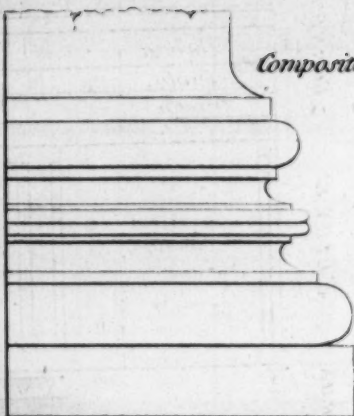




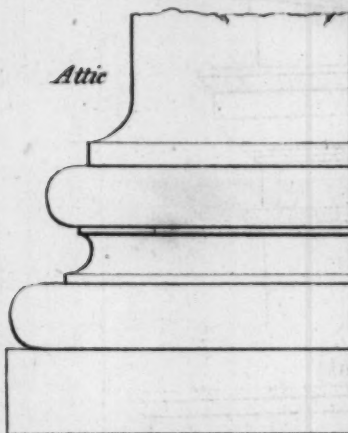
Corinthian



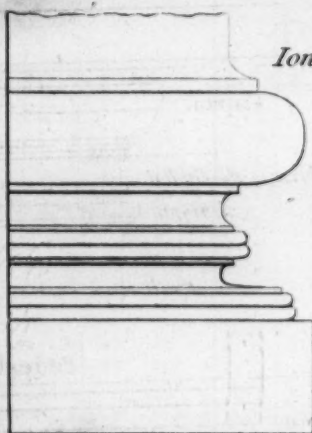
Composite



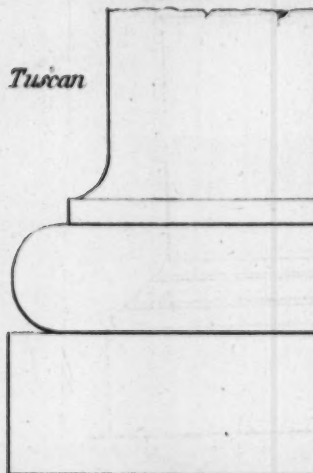
Attic



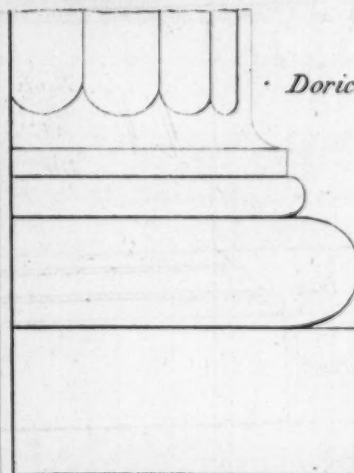
Ionic



Tuscan

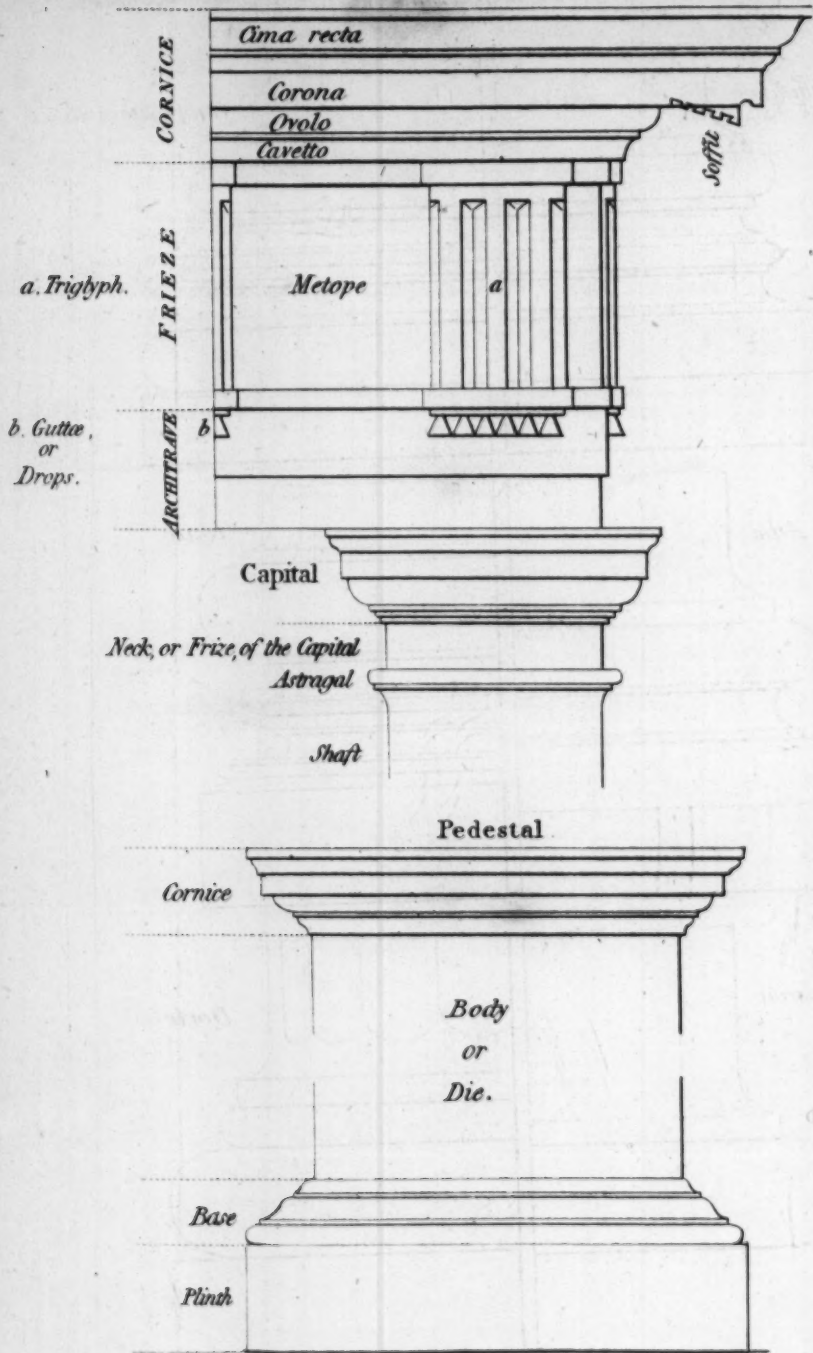


Doric



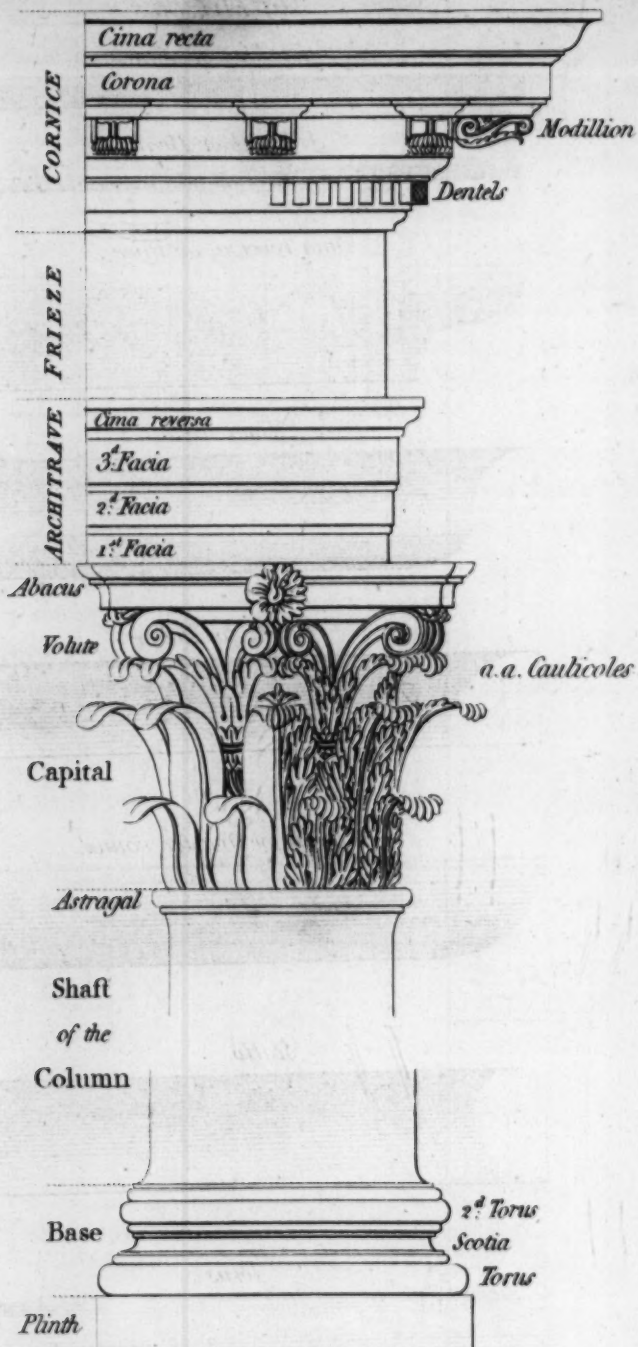


PARTS of an ORDER.





PARTS of an ORDER.



ADDITIONAL PLATES
TO THE ARTICLE
ARCHITECTURE.

.....

MOULDINGS.

This plate is given in order to shew at large the true forms of these parts, and the centers from which they are struck by the compasses. It is of importance to commit their names accurately to memory: as one or other occurs in every piece of Architecture, that can be inspected, or described.

BASES.

These Designs exhibit the bases of the various orders together; whereby their differences and distinctions are rendered more striking: and the progress of their enrichment by additional members may be clearly seen, from the simple Tuscan, to the replete Composite.

PARTS OF AN ORDER. TWO PLATES.

These plates are explained by the writing upon them: they shew the members of the Doric and Composite Orders, whose names and situations being similar in the other orders, render further illustration unnecessary.

METHOD

METHOD OF DRAWING THE ORDERS.

The principles of this plate have been already given after the LECTURES ON ARCHITECTURE, in Vol. III. page 183. &c. but for the better understanding these figures, we reprint so much as relates to the DORIC order, by way of specimen of their use; for the rest referring as above.

In drawing the DORIC order, erect a line of the just height required; one-fifth (as A B,) is the height of the pedestal. Divide the remainder into five parts; four to the column (as 1, 2, 3, 4, or B C) one to the entablature (as 4, 5, or C D). The column divided into eight parts (as 1, 2, 3, 4, 5, 6, 7, 8) one-eighth is the diameter. The base is half a diameter (as from B, $\frac{1}{2}$); and the capital half a diameter (as from $\frac{1}{2}$, C). The base of the column projects on each side one-third of a semi-diameter (as 1, 2, 3, 4): Exactly of equal projection to the base (constantly) is the die of the pedestal. The column diminishes at the top one-sixth of its diameter; beginning at one-third of its height, (as at a, b,) which ought to be divided into six parts; of which one is gradually diminishing as it ascends. The capital projects one-fourth of the smaller diameter (*i. e.* at top) of the column. The entablature is divided into eight parts (as between C and D); two to the architrave; three to the frieze, and three to the cornice. The architrave projects one sixth of its height; the cornice projects one half of the height of the whole entablature; as shewn by the circular sweep.

N. B. The projections of the members of the orders are reckoned from a line supposed to be erected in the centre of the column, (unless notice be given to the contrary) when modules and their parts are used, but not in such measurements as the present.

PROPORTION OF THE ORDERS ON THE SAME HEIGHT.

As we formerly gave a plate representing the orders on the same module, shewing their increase in height, we have given this, to shew their increase in slenderness; and to fix the general appearance of each more firmly in the reader's memory: especially the appearance and proportions of the column, when separate from its base and pedestal.

TUSCAN

PRINCIPLES of DRAWING the ORDERS.

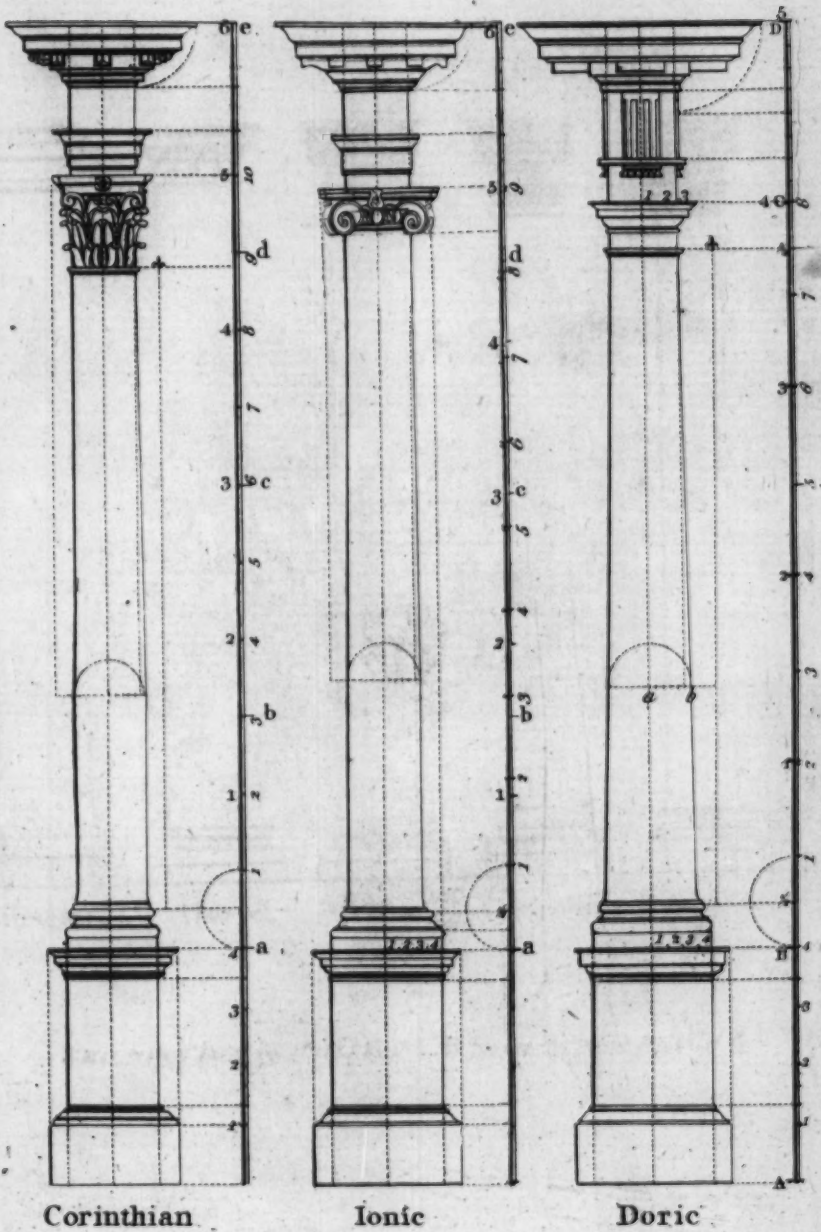
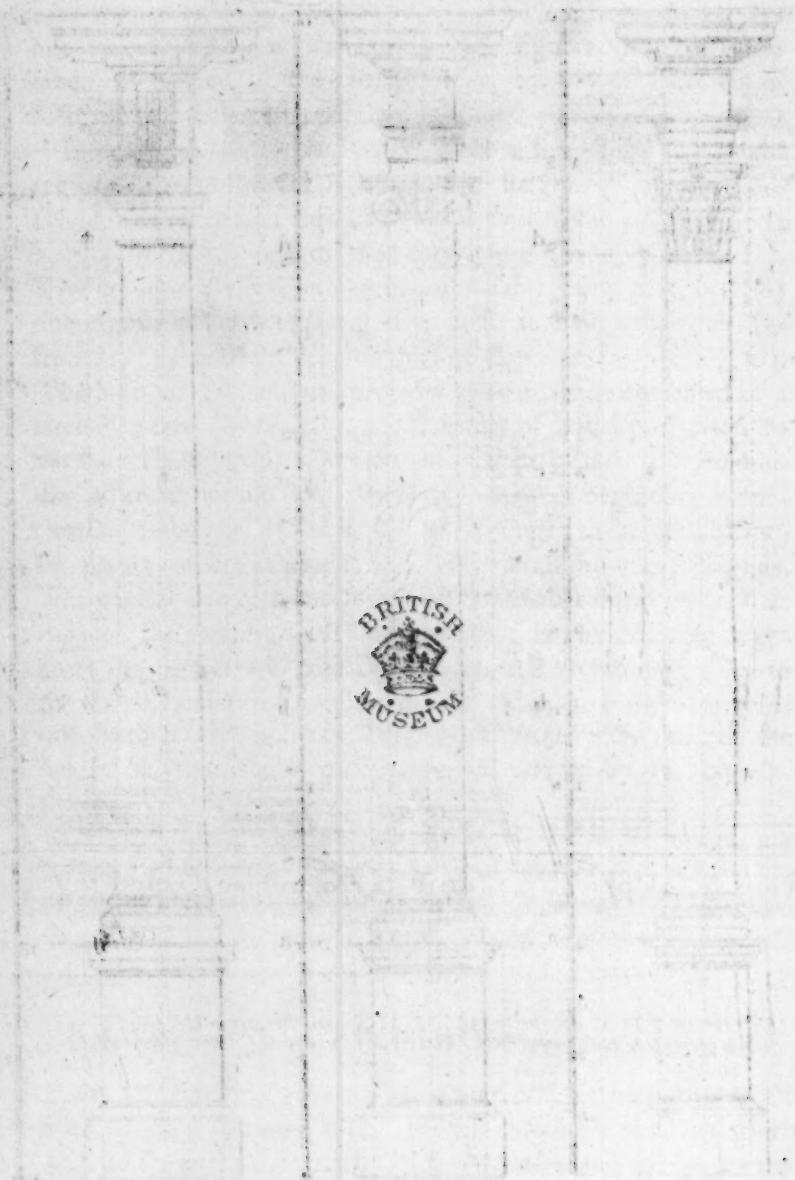


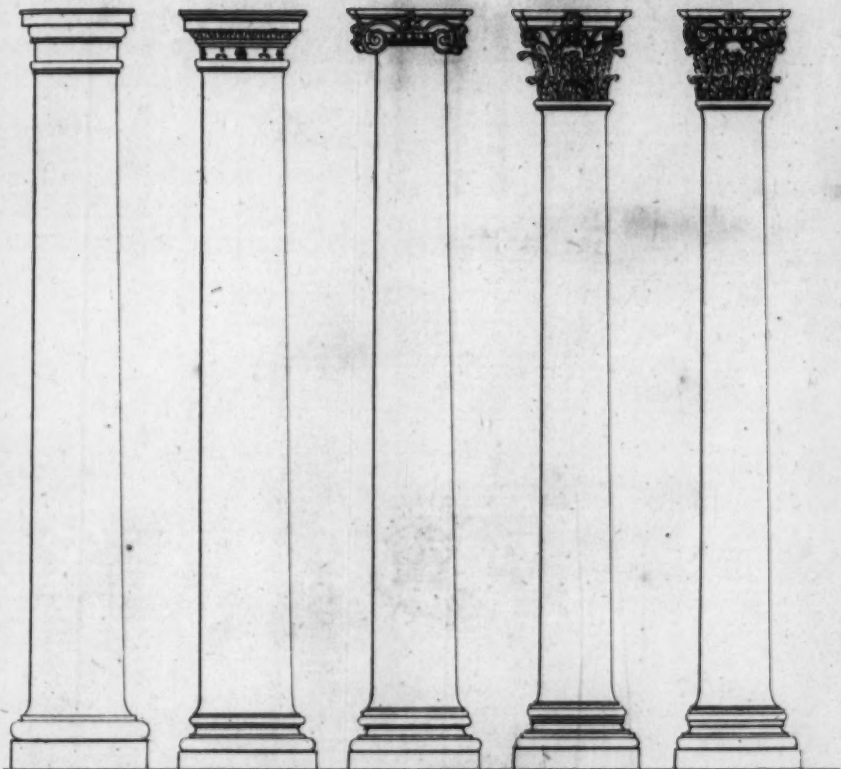
PLATE I. THE TEMPLE OF VESTA.



Doric

Ionic

Corinthian



Tuscan.

Doric.

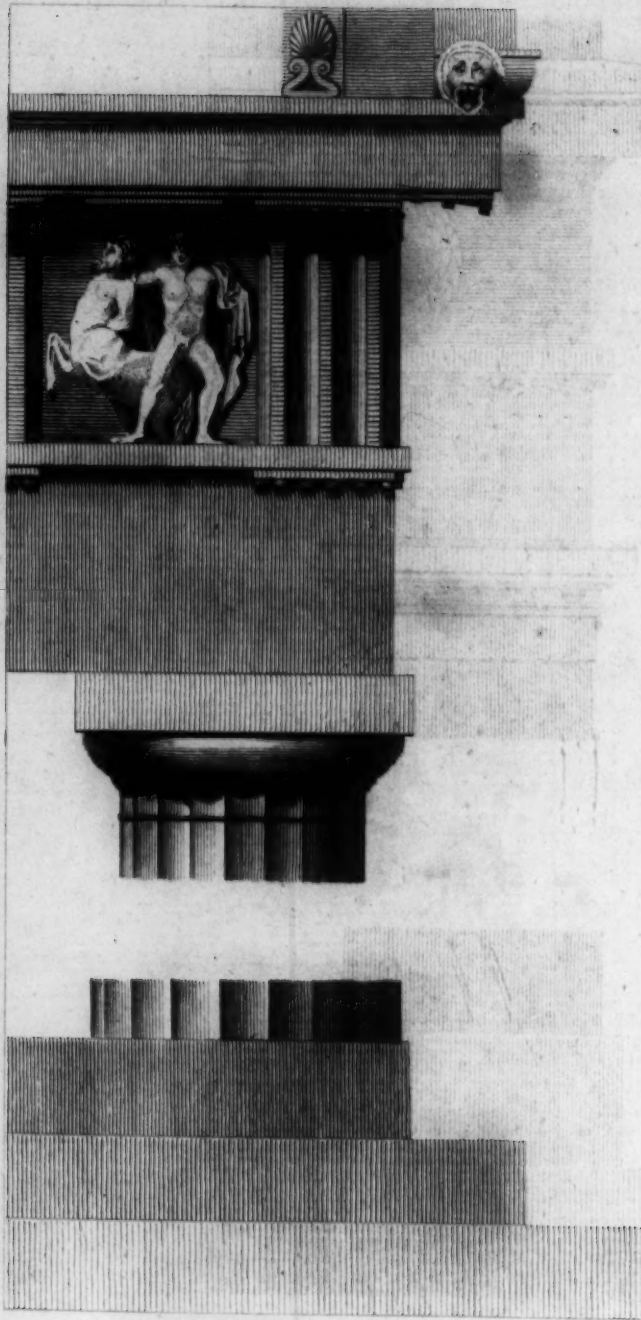
Ionic.

Corinthian, Composite.

PROPORTION of the ORDERS on the same HEIGHT.



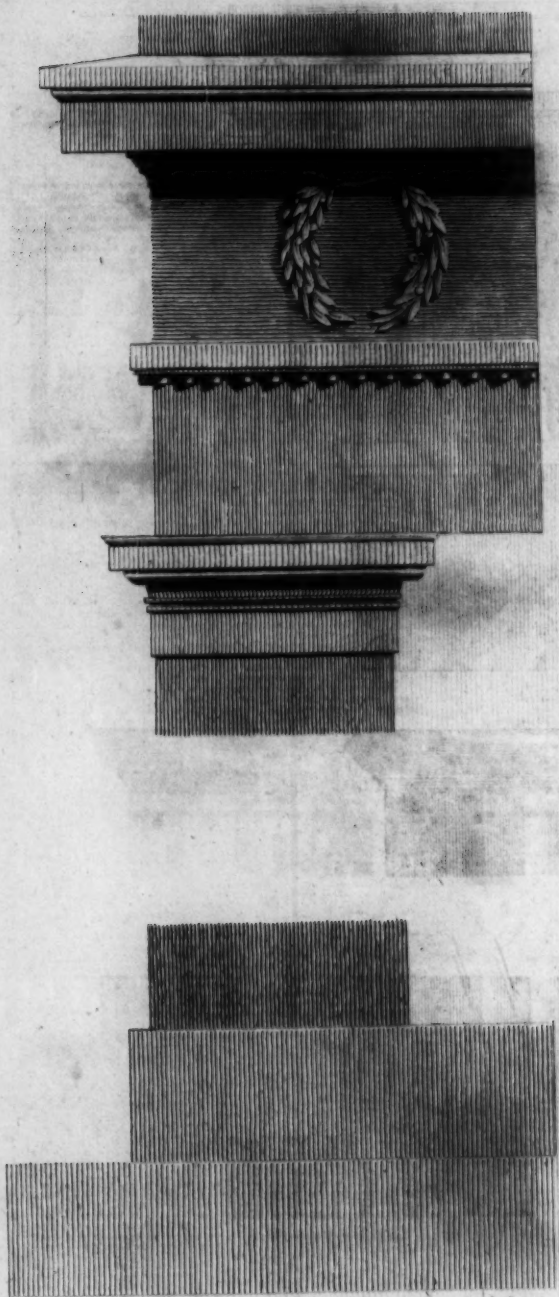




DORIC ORDER.



ORDER



DORIC ORDER.

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

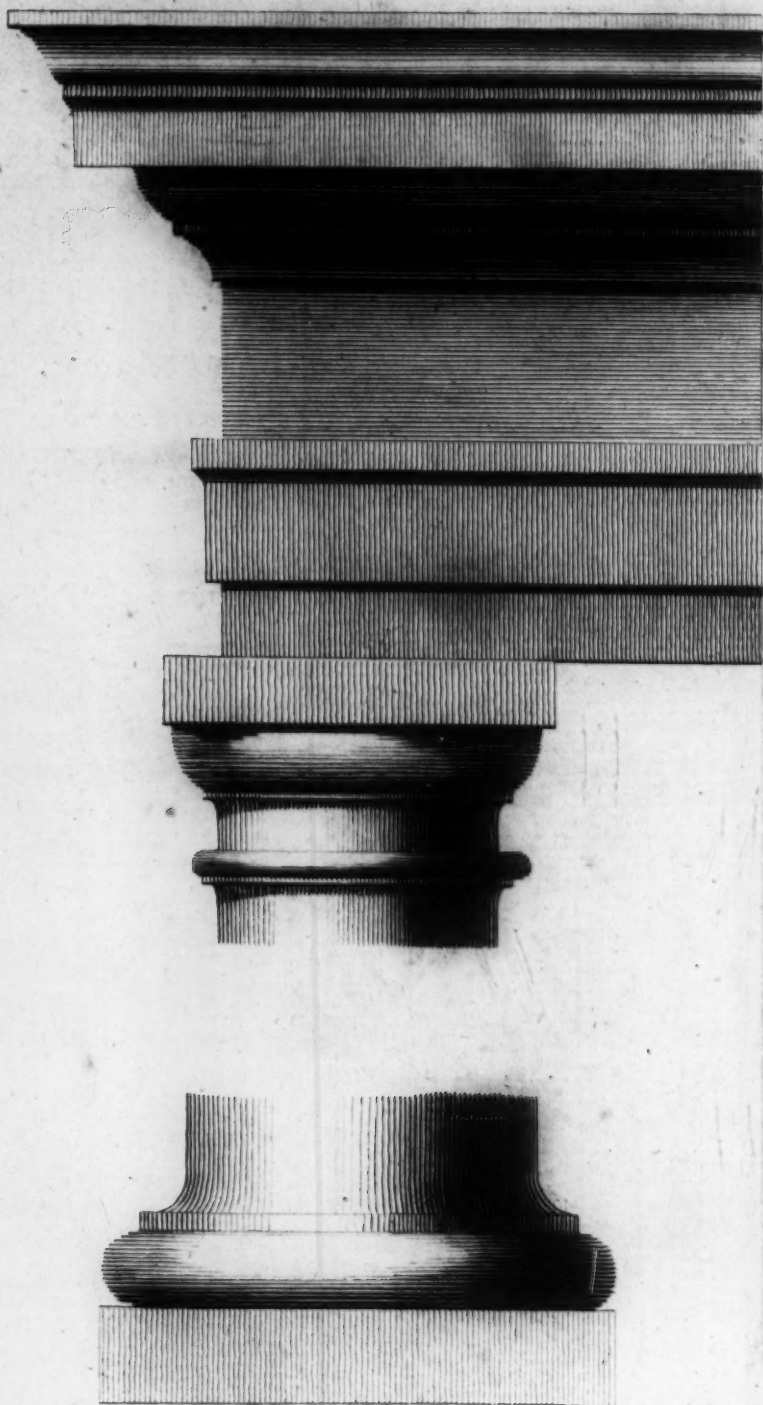


[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]



TUSCAN ORDER.

TUSCAN ORDER.

The instance we gave of this order was *Trajan's Pillar*; which is not a perfect specimen: neither, in fact, is any perfect specimen known now to exist, as a regular order, (notwithstanding some fragments united by PIRANESI in his temple of *Cora*). But this plate we have taken from PALLADIO; who assures us he had seen it among the ancient buildings extant in his time, though now destroyed.

DORIC ORDER.

As this order has great merit, and beauty, and is much encouraged in present Architecture, especially in lesser erections, where the strictness of its rules produces less confinement than in extensive buildings, we have added two subjects of it, both taken from ancient structures remaining at Athens: the first is very simple, the architrave a single uniform member, the frieze having a decoration of olive crowns placed at regular distances: but the symmetry of the whole is very neat and pleasing; as also the projection of its members and their distinctness.

The SECOND plate is from the famous temple of Minerva at Athens: the pillar is fluted; the architrave plain; but the frieze is decorated with tryglyphs, and the metopes are filled with figures. It is evident that this part of the order has been the favourite of the Architect, who probably was the Sculptor also (*Phidias*) and who depended much on the effect of the excellent decorations which he proposed to insert. The whole of this fabric has a stately and venerable appearance, and an imposing air of grandeur.

IONIC ORDER.

We have also added, to make a variety, two plates of this Order. The first has been thought to be the first building erected of the order (the temple at *Teos*); it must be admitted to be a very handsome composition throughout; the reader's inspection will discover at once the variation this exhibits.

The second instance is from the temple of *Eretheus* at Athens; the enrichments of this specimen distinguish it; those of the upper torus, and of the capital, especially; and peculiarly the conformation of the volute, whose spiral differs from all others known. It must be admitted that the architrave and frieze are excessive large, and thereby the cornice is deprived of its due proportion, and reduced to a mere covering of the lower parts: which need not be adhered to in any imitations of this order.

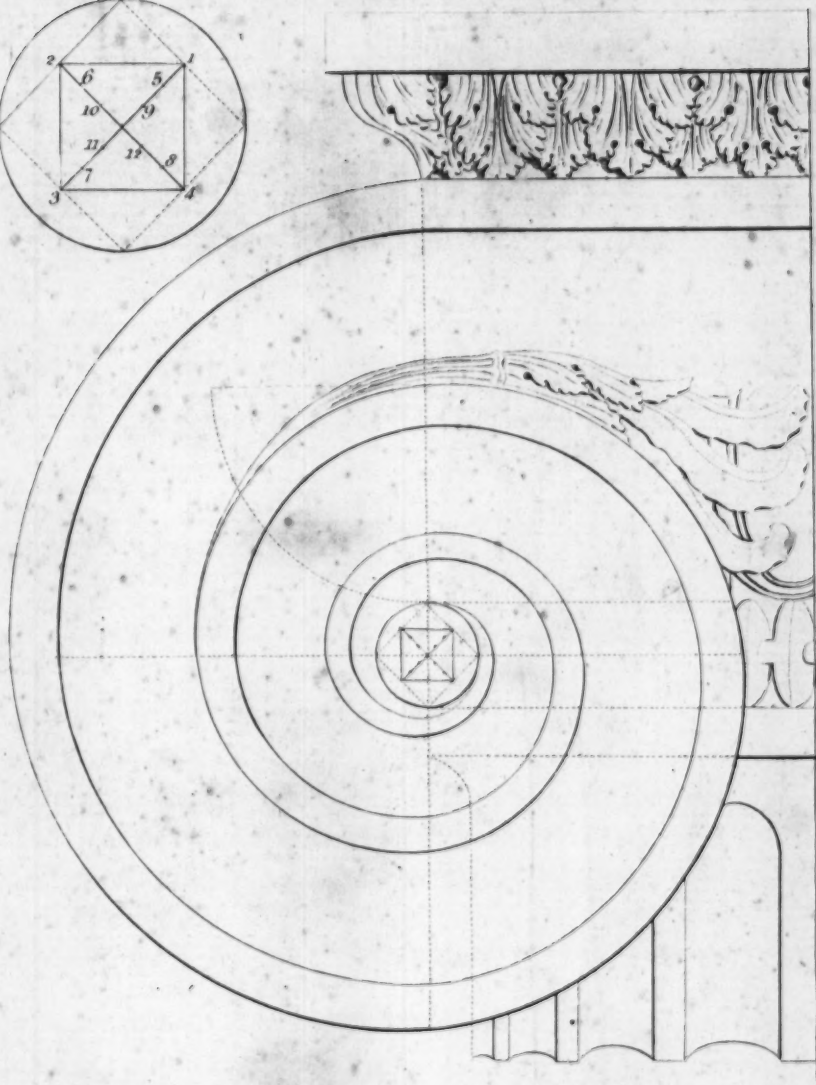
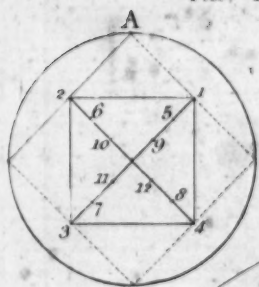
N. B. The effect of this order may be seen by the pillars, &c. of the inner door of the chapel in Greenwich hospital: where they were adopted by Mr. STUART who studied them at Athens.

THE IONIC VOLUTE.

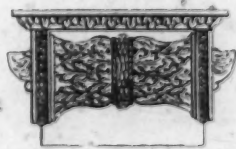
As this is the character which distinguishes this order at first sight, we wish to impress it on the memory of our readers: and as the formation of it is a curious piece of geometry, we have given its principles, in the eye of the volute at large, A. To obtain this, first strike the surrounding circle: within this, form a square (points upright) and prolong lines through these points to the extent required; then from line to line will include one quarter of a circle: each side of the square bisected, gives the points for an inner square, and for placing one foot of the compasses for striking the first spiral, for the first quarter of a circle beginning at 1, and sweeping the outermost quarter of a circle, then moving the compasses to 2, for a second quarter and so on to 4. The diagonal lines of the inner square divided into third parts, give the points for striking the other spirals; always going in a circular order as 5, 6, 7, 8, for the first or outer divisions of thirds; and 9, 10, 11, 12, for the inner division of thirds, which completes the figure.

FINIS.

The IONIC VOLUTE.

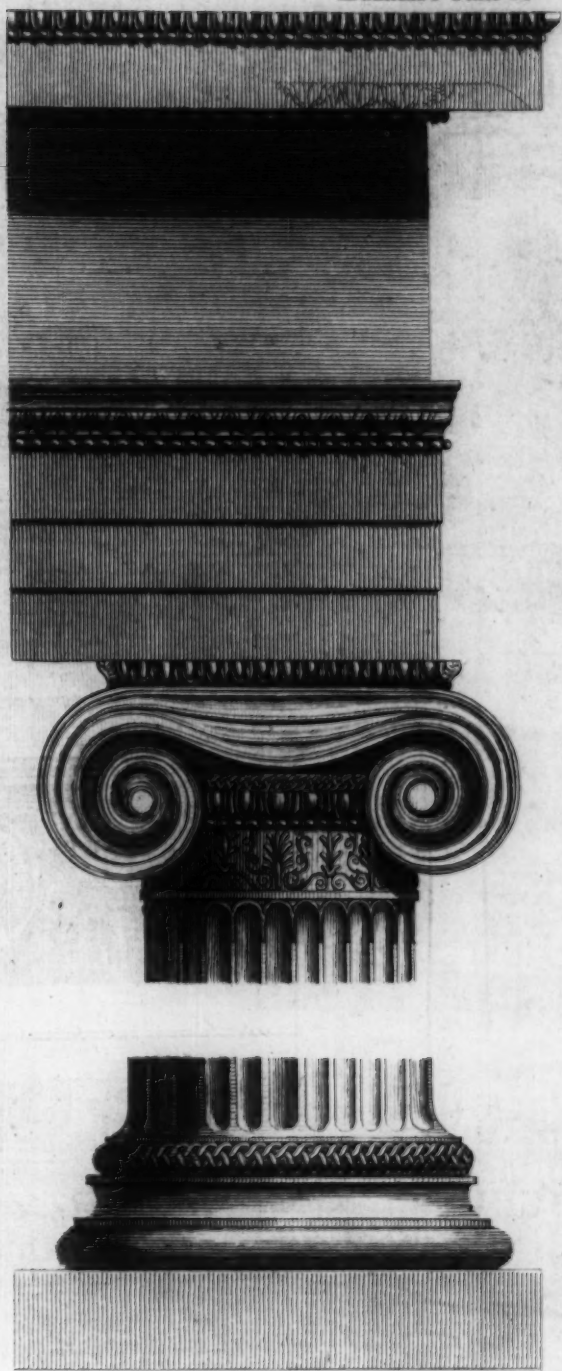


B



C





IONIC ORDER.

THE BRITISH MUSEUM



BRITISH MUSEUM



IONIC ORDER.



